BING

10 years on..

Edited by REG BRISTO

SEPT
1987

THE
INTERNATIONAL
CROSBY CIRCLE

NO 85

SOCIAL UPDATE

(read in conjunction with inside front-cover of previous issue)

LEEDS: September 27th: Roundhay Park, Leeds (Mansion Hotel)
Contact: Michael Crampton, 19 Carrholm Cres., Chapel Allerton, Leeds, W. YORKS LS7 2NL
Phone: (0532) 689556

TICKETS INCLUSIVE OF MEAL £8.65p.

Menu: Yorkshire pudding with onion gravy
Roast beef Bordelaise Sauce
Cauliflower au Gratin, Whole green beans
Fondant potatoes:
Home-made apple pie with dairy cream
Coffee with dairy cream & Wafer mints.

For overnight stay contact
ASH MOUNT HOTEL,
22 Wetherby Rd.,
Oakwood,
LEEDS LS8 2QD
(Phone (0532)658164

GATESHEAD: October 16th: Five Bridges Hotel, Gateshead, organised for ICC by JOHN JOYCE, 21 Birchfield Gdns., Low Fell, Gateshead, Tyne & Wear, NE9 7TJ. Arrangements and prices as for the May event - only the menu will be different. If overnight accommodation required at the hotel arrange through JOHN JOYCE for best rates; and, of course, let John know of your intention to attend. Phone: 091-487-8761

LONDON: October 17th: THE COOPERS ARMS, Flood St. Chelsea, nearest tube station SLOANE SQUARE. TICKETS: £7.50p Musical combination booked - event organised by JOHN MARSHALL, 39 Kings Rd., Teddington, Midd'x, TW11 0QD. "VARIETY" memorial page to be presented here.

Warmest thanks to all contributors to this issue, named and un-named.

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BING

No. 85 September 1987

American/Canadian members: 8 dollars surface mail; 12 dollars airmail delivery.
NOTE: Cheques (checks) drawn on local US/Canadian banks are not acceptable - discounting devalues them too much. International Money Orders must be in sterling. Dollar bills ARE acceptable; risk is small we've found.

Australian currency has us slightly puzzled! They should send equivalent of £6 for airmail and £4.50 for surface mail.

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven., Mill Hill, London,NW7

FILM CONSULTANTS: Fred Reynolds, 69 Heathmere Aven., Yardley, Birmingham, B25 8RQ
Keith Parkinson, Meadowcroft, Houghtons Lane, Eccleston, St. Helens, Merseyside, WA10 5LD (Keith is also UK Rep. of the Victoria (Australian) Crosby Society - see TRADING POST)

CHIEF PUBLICIST: Leslie Gaylor, 114 Medina Aven., Newport, Isle of Wight, PO30 1HG

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So, another of Bing's great and illustrious contemporaries leaves the scene. Fred Astaire truly entitled to the category of legendary. Almost unbelievable dancing skills allied to a charming personality - and a voice that one often felt was going to give out. But never did! In fact, without any particular quality in the way of tone or timbre, Fred was yet a very acceptable singer. The plot of his films, like Bing's some feel, didn't really matter. As we wanted to see and hear Bing singing, so we wanted to do the same with Fred's virtuoso choreography. His film with Bing, which came about almost by accident, naturally became a sparkling, highly successful, and memorable film. How could it be otherwise with two such talented and remarkable performers?

Delightful sense of humour, too, always apparent. Asked by Parkinson on TV who was his favourite partner (Michael was goading him into choosing between Ginger Rogers, Rita Hayworth, Cyd Charisse and the other beautiful ladies who partnered Fred) - Fred, with his impish smile answered: "Crosby was my best partner!" As the century nears its end, the great artists of that century inexorably pass from the mortal world.....

EDITORIAL

The media, printed, radio and TV, has been ramming it home that after 10 years departed this earth, HE IS STILL KING! Provided they add "of rock 'n' roll" all is reasonably well. But it causes a certain amount of dismay to those who regard Mr. C. in that regal role. Gives one pause for reflection. Here were two men, two artists, who both did - approximately - the same thing, e.g. singing, making records, making films. Yet in all conscience, they were poles apart! It is likely that anyone over the age of, say, 21, blanched when they heard, and certainly saw, Mr. Presley perform in those turbulent, post-war, youthful rebellious years and entertainment took on a decidedly "new look".

The young man Presley was cruelly, inhumanly, exploited - exploited by people who assuredly were NOT teen-agers, it should be added with a fair degree of shame. A manufactured phenomenon which tragically ended when he was barely into his 40s, obese, allegedly on drugs and by a heart-attack. Death is always melancholy - it diminishes all of us, said the famed writer - but in one so young it is especially grievous.

Mr. C. was never exploited. He didn't need to be; all he needed to do was - sing. And the world was his for over 50 years. We are not, in all honesty, qualified to write of the merits or talents of Elvis Presley. How can we when we just don't comprehend his forte - rock 'n roll? Its allure, so mind-boggling to some, completely eludes us. What we can recognise, however, is that whereas Bing's enormous gifts and talents were recognised universally, by all age groups, it seems those of the King of Rock 'n' Roll were accepted by a comparatively narrow segment of the public.

But it so happens that those who were subjected to - and responded to - that manufactured phenomen are now middle-aged. The oldest swingers in town, one might say!

And quite a lot of them are in charge of newspapers, radio and television ! Which is roughly where we started.....

Posterity will, no doubt, better measure the relative contributions in the rich history of musical entertainment.

(Original Material © I.C.C. 1987)

the Imperishable Voice

Bing!

ALWAYS IN EVIDENCE: OFTEN IN THE MOST UNEXPECTED & DELIGHTFUL CIRCUMSTANCES.....

ON holiday in Weston-Super-Mare the family and I visited an open-air market near the old pier, just out of the main part of town. Right next to the pier was the only permanent type of shop in the area - and a marvellous shop it was, too, selling wind-up gramophones, sheet music, and 78rpm records. No LPs, just 78s, all neatly laid out in shelves in A-Z order. As it was such a lovely day (lucky us!) the lady who owned the shop was playing the records outside and lots of shoppers stopped to listen. She played a very nice selection of vocal and instrumental records - Glenn Miller, Joe Loss, Vera Lynn &c, but it was only when she started to play some of Bing's records that the crowd thickened and indeed began to sing-along with Bing. When the lady saw the crowd obviously enjoying itself she played Crosby records, one after another. I heard an old chap saying to his wife: "They just don't make records like that any more...."

A lovely day in the sun, and Bing unexpectedly serenading us.....I hope any other members visiting Weston will go along and have a listen to this so unique little shop and its proprietor....

(David Plimbley, Stoke-on-Trent)

Coincidentally with this letter there was another in some newspapers from a man in Plymouth, lamenting the same fact - that they didn't write good songs any more - songs one could whistle, or sing. Actually, they do write some good songs today but little is heard of them, thanks to the accursed "TOP TEN" syndrome! We're not suggesting anyone is emerging like, for instance, Irving Berlin, or Jerome Kern, Cole Porter, Robin & Rainger, Sonny Burke, Jimmy Van Heusen....but one occasionally hears a good song, though one has to listen diligently to catch it !

It is true that there was a time when the criterion of a hit song was hearing it sung and whistled by messenger boys! And it certainly was true....wherever one went - shops, offices, the post-office and so on - one could hear JUST ONE MORE CHANCE, HOME ON THE RANGE, JUNE IN JANUARY, PENNIES FROM HEAVEN, they even struggled with SWEET LEILANI !

It is a lost art; it may be to do with the pace of living today. But much more likely is the reason that the songs that gain most popularity via the dee-jay 'industry' are seldom singable - or whistle-able ! Perhaps there are no messenger boys today, either !

Instead one does see the rather preposterous sight of a teenager lugging a large 'portable' stereo radio around the town centre, blasting out

the current cacophony masquerading as music. Come to think of it, a stereo radio with the speakers less than a foot apart is a monumental idiocy in itself!

However, we are drifting away from the letter we mentioned which bemoaned the dearth of good popular songs. The letter didn't mention Bing Crosby, but clearly indicating an association of ideas, the Editor of the newspaper had thoughtfully accompanied the letter with a picture of Bing, and underneath the caption:

"BING CROSBY SANG REAL TUNES"

He certainly did - and, happily, does !

Across the page are the very worthwhile comments of TED ROGERS on Bing - and a picture of two of the greatest entertainers ever. We are giving away our antediluvian leanings (old age!) when we express the view that the adjective "legendary" has been grossly devalued in the past few years. In their frentic efforts to keep the monstrous 'pop' industry ticking over powerfully in its multi-million-pound ramifications, dee-jays are apt to thus describe anyone who has a single hit record! They dream up others - like super-star, mega-star, and other ridiculous terms to describe, largely, people with a talent so thin it is almost transparent! (Yes, Bing said that about himself....)

But if Bing and Al Jolson are not legendary the description truly has no meaning at all. Bing struck up a remarkable rapporte with Al Jolson, after admiring him for years. Indeed, Bing has been said to have revitalised Jolson's great career. But the two films, THE JOLSON STORY and JOLSON SINGS AGAIN must have been two of the finest musical-biographical films ever. And this leads us to another facet. "When are they going to make a film about Bing's wonderful career?"

When indeed? But would Bing's story be good cinema? Let's not forget that the cinema is dying; desperate efforts to arrest its decline take the form of "horror" movies, "disaster" movies (JAWS, TOWERING INFERNO, THE POSEIDON affair and so on, or even near-pornographical films. But people in these modern times are firmly hooked on the telly and the one-time regular habit of two or three visits to the cinema weekly are a thing of the past. But there again, telly does offer some solace to the film industry with the making of films for TV presentation - and be it noted, Australia is coming along very strongly in this direction. But, to repeat, would Bing's life make good cinema? We are prompted to this query on account of an interesting discussion we had recently.

A chap remarked that cinema-biographies like Jolson's, Billie Holidays's, Red Nichols (THE FIVE PENNIES) and many more had dramatic even heartrending aspects. A heartbreaking struggle for recognition, bitter disappointments, fights again illness, drugs, domestic troubles - struggles, comebacks to final success!

Bing had none of those things! He was a success from the start; he seemed to have no disappointments; whatever he touched was instantly successful - true he had minor domestic trouble and the tragedy of Dixie but even so, nothing terribly unusual. Bing never had to struggle to make a "comeback"! Records, radio, films, even his golf, were instantly successful....

Does one long success story make good cinema? Its an interesting proposition, surely? As the page concludes: "..there has always been Bing."

LEGENDS MEET — Crosby doing a radio broadcast with another of the greats of American showbusiness, Al Jolson, shortly before the latter's death in 1953.

Ted Rogers

Comedian.

"I WORKED with Bing Crosby during his last two Palladium seasons, and also on his provincial dates. Previously I had done a British tour with Perry Como, and it was he who went back to the US and persuaded Bing to come over to the UK and play some concerts. He also suggested that he (Bing) should have me on the support bill, which I took to be a tremendous honour.

"I remember the first time I met Bing. I had gone round to the offices to discuss with him our routine on stage, which included some duets and comedy together. When I arrived he was in another room, talking on the telephone — I could hear him, and he spoke like he sang! You could hear his voice going up and down. I remember being in great awe of the fact that he was next door and that I would meet him in a few minutes, but the moment we shook hands the whole aura of his legend disappeared. We were simply two artists there to do a job.

"After some Scottish dates, Bing took a party of 14 of us from the show, including Rosemary Clooney, to a local mansion where we had dinner and were then entertained in the typical Scottish manner. After the proceedings he began to reminisce about his life and career, and he was talking about artists who to me were legends. It was just so marvellous to be with him. I last saw Bing on the Monday before he died when he played his last concert at Brighton, and he seemed particularly bright and aware during his performance. It was a great fun show.

"To me, losing Bing Crosby is like losing my father. Everything has been said about him now, but his death still leaves me speechless."

Fate bestowed a remarkable distinction on our own comedian, TED ROGERS.

Following in the footsteps, as it were, of Bob Hope, Jimmy Durante, Jack Benny, Phil Silvers, Danny Kaye, Bob Burns, Victor Borge and so many other legendary comedians, Ted Rogers, of course, had the singular honour of being the last comedian of that remarkable list to work with Bing on his memorable final performances in Britain - indeed, the last performances of his unparalled life.

FEW SHOWBUSINESS and recording personalities have inspired the sort of affection from public and industry alike as Bing Crosby.

'... there has always been Bing'

"THE UNFORGETTABLE BING CROSBY" MAY 3RD 1903 OCTOBER 14th 1977

* A 10TH ANNIVERSARY CELEBRATION *

Worldwide Crosbyana salutes the remarkable talents of a remarkable man...

JOHN MARSHALL'S plan to secure a full page in the American "showbiz" trade paper in October, entitled as above, met with a remarkable response from ICC members - in John's own flamboyant words, it was "gigantic" and "awesome": Those responding and thus whose names will appear in this tribute are:

Ian Arnott
Rene Albanesi
I. Austin
Geo. Adey
Robert Berger
Cliff Brisbois
Zel Brisbois
Chas. D. Baillie
Reg Bristo
Dennis Barker
Mr/Mrs.A. Baker
Dave Burrows
Ken Barnes
Arthur Blood
Pierre Bugnot(France)
Ted Berryman
John Coomes
James Cooper
Chas. W.Campbell
Phil Clarke
Geo. Diver
Jack Darnell
Lawrence & Cynthia Doyle
Patricia Doyle
Jos. D'Adarrio
Virgil E.Edwards
Wm. Emery
Geo. E. Evelsizer
Joe Francis
Rich Grudens
Gonzaga University
Peter D. Green
Leslie Gaylor
Harry Gledhill
Robert Caunt
Jim Halms
Gwen Harvey
Len Hawkings
Mack Harbin
D.G.Hellier
Ena Hooley
Arthur Holmes
Anthony Hawthorn-Thwaite
Albert Harvey
Lester Hershkowitz
Johnny Jones
Eric Jackson
Frans Van Der Kolff (Holland)
John Kane
Alison Kane
Simon Kane
Alice Kane
Susanna Kane
Larry Keiran
Robt. D. Lundberg
Wm. S. Link
Robt.J. Larsson
Edgar A. Lawson
C.D.Linton
Sylvia Lawrence
John Lawson
Ian B. Lawrence
Roger A. Mesiano
Frank McAllister
Daphne B.Moran
Malcolm MacFarlane
Chas. Martin
Bert Morton
Dolores Mayo
John Manston
Frank Murphy
John C.Marshall
Pete Moore
Len Nuttall
David Newbold
Wm. Orenstein
Goronwy Owen
Sheldon O'Connell(Canada)
Girvan Patterson(Australia)
Colin Pugh
Alf Peyton
Nicholas M. Polus
Richard Pearson
Jim Reilly
David L.Swearington
Jos. F.Sieberhaar
Dennis Saville
Trevor Smith
Ernest H.Sutkowski
Cab Smith
Barry Sandercock
Dave Spong
Janet Snow
Francis Smith
J.W.Stonehouse MBE
Edw. Sturrup
Sinatra Music Socy.
Kevin J. Sheather
John L. Sarro
Matthew Sprott
Ken Twiss
Fred A. Tilt
George Ulrich
Eric Vincent
Victoria Bing Crosby Socy. (Australia)
Stan White
Trevor Wagstaff
Gordon Wesley
Bill Wesley
Wig Wiggins
Jack Wittenborn
Sylvia Walsh
Norman Wolfe

In the interests of accuracy, while the vast majority of those named are ICC members, a small number is not.

The page will be on view at THE COOPERS ARMS on October 17th. John reports there is a healthy balance of funds to ensure at least a quarter-page dedication in 1988.

THE LEGEND CONTINUES.....

Involved in the full-page display will be CIC VIDEO.

THIS APPEARS IN "VARIETY" around October 14th and will be an impressive tribute to Bing.

HERE'S LESLIE GAYLOR

OF COURSE !

Editor Reg tells me he gets letters on occasions which suggest BING might come out monthly! An excellent idea, no doubt, but hardly feasible I imagine though I don't know what the Editor feels about it - tho' I might guess! As for me, well it seems I no longer receive the magazine and devour its contents three or four times than it is time for me to put pen to paper again for the next issue !

Monday July 20 found me rising at the unlikely hour of 5am with a feeling of anticipation and no little excitement. The weather proved to be fog-less so I Knew I would be able to get off the island and head for London.

The reason for so doing was because I had readily accepted an invitation from KEN BARNES to visit the Angel Studios in Islington to see and hear what was going on as regards the near-completion of Ken's Bing tracks, due for issue to coincide approximately with October 14.

The marathon sessions were coming to an end and I was very pleased to be in attendance. On arrival at the studios I told 'reception' my identity and a call was put out for Ken Barnes. But who should arrive to escort me to the studios was none other than Bing-plugger Frank Murphy! Seems Frank has also been invited to the concluding sessions.

Reel tapes were in abundance and we were noting and listening to all that was going on - and that was, as they say, plenty!

Seems some members of the Sinatra Music Society were also present and they were as agog and thrilled as I was at what we were hearing. I gather that society is planning its own tribute to Bing.

It was some experience to hear parts of Ken's seventy-three Bing Buddy Cole trio tapes which are on 10-inch 30-inches-per-second reel tapes

These original tapes were played back to the musicians present so they could get an idea of how to improvise in their own way, if necessary. Pete Moorewas, as you would expect, very capably handling the proceedings and suggesting how to add the new accompaniments onto the existing Bing/Cole recordings, and of course, to get the timing and synchronisation absolutely correct. A truly fascinating experience.

We had a talk with famous British guitarist JUDD PROCTOR who recorded a completely new accompaniment in the middle of the MOONGLOW track. Judd played guitar on Bing's Decca October 15, 1960, sessions with Malcolm Lockyer when Bing recorded the HOLIDAY IN EUROPE album at the West Hampstead studios of Decca.

One playback that particularly caught everycne's ear because of Pete Moore's fine accompaniment and Bing's swingy vocalising was YOU'RE IN KENTUCKY SURE AS YOU'RE BORN. Really tremendous, as you will hear!

I went along to a reception that was held the same evening at the studios where I was introduced to IAN MILES

of Warwick Records and I was pleased to tell him of our appreciation of his firm's backing of Ken's mammoth project. With a smile he said: "Well, let's hope it all goes well Leslie!"

It is obvious a lot of money has already been expended for this set - a fortune, in fact. I gather extensive TV advertising is planned, also.

Ted Fisk, Warwick Record's promotional expert told me he had placed an initial order for 130,000 boxes to be manufactured, with 60,000 to be ready by the time of Bing's demise anniversary. The black and white picture of Bing on the front cover is a real gem and has a colourful surround. The main packaging is in black and silver and, apparently, a more expensive item than originally planned. The main title is to be BING CROSBY - THE 10TH ANNIVERSARY COLLECTION; it will consist of three albums containing the 73 songs. The first 100,000 sets will have, as a bonus, a 45rpm disc containing the five poems Bing recorded in London.

COST OF THE ALBUM SET (which will also be available in cassette form) will be £9.99p. The same material on three Compact Discs will sell at £14.99p.

Every Woolworth and W.H.Smith shop in Britain will display the set and ALL dealers will be notified. There will also be an extensive promotional campaign as well as a "launching" event.

Clearly the project is being done in tremendous style and, as I said earlier, at no little expense.

As there is a lot of material to be - as it were - squeezed onto three albums it has been agreed that the highly skilled technicians at EMI's Abbey Road studios would handle the engineering and the highest quality metal masters were being made as I wrote this.

I did suggest to Ken that it may well have been a better proposition to have made four albums of the material being issued so as to keep up the quality. Ken's reply was to the effect that the cost of the set would be increased proportionately and it was the desire to keep the price at the incredibly low cost - almost a gift price! - further, the songs could be accommodated satisfactorily on three records though it might mean that slightly more volume would be required via amplifiers. There will, of course, be no problem with the compact discs as more than 70 minutes of playing time is afforded on CD .

You will gather it was a momentous day, especially as when I left Ken gave me a 12-track cassette of recordings taken straight off the studios'masters'. Arriving home, the first track I played was the Bing-Rosemary Clooney rendering of LET'S PUT OUT THE LIGHTS. AND GO TO SLEEP. Terrific! Another track I have long wanted to hear in good quality was WAITING FOR THE EVENING MAIL.

I returned to the studios again on the Wednesday - July 22 - and again heard more of the superb sounds that have been created - strin , brass, voices - in conjunction with the original radio tapes of Bing with Buddy Cole. Indeed, in the company of Ken and the engineers I had the happy experience of 'helping out' in sorting thro' earlier tapes the engineers required for their mixing and splicing.

One thing that will appeal most strongly to all is that where possible, Bing's voice has been 'brought up' - letting the goice have the record, as Bing used to describe it.

This wasn't possible in all tracks as, for example, when Bing's voice and Buddy's piano were on the same volume level - and where, indeed, some wrong notes intruded! But where possible Bing's voice has been brought forward.

Other things had to be rectified too. In MY BABY JUST CARES FOR ME, the mention by Bing of Rock Hudson would have been inappropriate. Instead, voices sing a new lyric line written by Ken.

I hope, in fact I have no doubt, that

our membership will support and appreciate 100 per cent all the hard work, dedication and money that has been poured into this unique Bing tribute marking the 10th year of his decease.

Many days in the studios from 10am to 9pm were commonplace for Ken Barnes, his collaborators and engineers simply because of the sheer size of the project.

Stateside members may well be wondering how they stand; well, Ken has had representatives in America and there is little doubt the package will become available - almost certainly on the SILVER EAGLE label, which specialises in the issue of boxed sets. As members may know, there is a regulation in the States about there being only a certain number of tracks on an album. Usually this is ten, five per side and it was because of this that first thoughts were it would have to be a 6-album release. However, happily difficulties have been resolved and the release will be precisely as here at home in Britain. Australia, too, is scheduled to have the set though probably later than here.

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Readers may recall that in the last issue of BING there was a letter from Katherine McMillan, a producer at Station WTTW Chicago, which station has been commissioned to make a TV programme about Bing for the PSB Network. Ken Barnes, in the USA recently, was invited to contribute to the programme. Ken was asked to explain his involvement with Bing in Britain. A copy of BING was sent to the producer, the editor tells me, and there has been a reply of thanks - and adding that they have been astounded at the amount of material they have acquired from so many sources. No doubt, they say, this reflects the remarkable career of Mr. Crosby.

****

I would like to convey through these columns my very best wishes to one of our keenest members, JUDGE FRANCIS X. SMITH of the Supreme Court of New York. Having reached the age of 65 Frank has decided to retire from the judiciary; I wish him lots of good Bing listening in the coming years and the best of good luck and health. I shall miss those beautifully typed letters from Roseanne and Lucille !

Another American member has presented me with a double-album released in the States by Time-Life Music. I am grateful to Ernest Sutkowski for his kindness; it is an interesting if not startling collection as follows:

LEGENDARY SINGERS: BING CROSBY
Time-Life Music SLGD 06 US

Side 1: Sweet and lovely.
I'm an old cowhand
Pennies from Heaven
I love you (Cole Porter)
Swinging on a star

Side 2: Mr. Gallagher & Mr. Shean
Only forever
New San Antonio Rose
Sunday, Monday or always
I can't begin to tell you
Dear hearts & gentle people

Side 3: McNamara's Band
Its been a long, long time
Walking the floor over you
I'll be seeing you
Gone fishin'

Side 4: Basin Street Blues
Darling je vous aime beaucoup
Play a simple melody
Don't fence me in
September song
Now is the hour.

Quite a thoughtful selection, and involving Gary, Andrews Sisters, Johnny Mercer, Louis Armstrong and Connie Boswell.

Until the next time, keep well.

Editor: Always interesting, Leslie was particularly so this issue. Firstly, we certainly add our good wishes to Justice Francis Smith for his future and a long retirement.

Leslie has, justly, dealt comprehensively with the remarkable project Ken Barnes has been so busy on, involving as he has Warwick Records.

(Cont....

Clearly this is going to be a most specfacular issue with a special 'launch' function, extensive display in W.H.Smith's and Woolworths as well as other stores AND, of course, TV advertising. Leslie has kindly sent us the complete running and timing order of the 73 songs but as these will be dealt with on issue we will save space in this edition.

Members will recognise that this release is, in effect, the songs that were contained in the 1979 issue by Philips, SONGS OF A LIFETIME. plus another 37 songs that Mr. Barnes licensed from Crosby Enterprises, making the 73 songs; a truly remarkable package.

We have listened to a taped interview Frank Murphy (New Colour Photo Club) obtained with Ken; in this he states that the box will contain the legend "previously unreleased tracks". Despite SONGS OF A LIFE TIME, Mr. Barnes bases this claim on two factors. The first is that new accompaniments have been added with a vast array of instruments and voices, and secondly, and certainly very importantly, all these tracks have been engineered in the latest digital process. As many will know from the Australian, Robert Parker's, efforts, this is only marginally inferior to the compact disc quality. Digital remastering does indeed result in the purest of sounds. So Ken Barnes's claim is completely justified, we might say.

But during this taped conversation, we were intrigued, if not startled, to hear that the Philips issue already referred to, SONGS OF A LIFE TIME, was "erratic" and not what Ken would call "an official release"! Indeed, it was taken off the market, Ken said. This is complete news to us; especially considering the comments reviewers and broadcasters made at the time concerning the technical feat of grafting new accompaniments on to recordings made nearly 30 years earlier. And most of our members, we are certain, did obtain this 2-album set fairly easily.

A late note from Leslie Gaylor says there may be a hiccup on the production of the poems-EP, at least for the initial issues. This will be a pity as so many members have constantly referred to the non-release of these recitations and expressed the hope that one day they WOULD be issued.

****

We learn that because it was Leslie Gaylor who first brought the existence of these Bing/Buddy Cole recordings to the attention of Ken Barnes, the latter has presented him with the six single-sided test pressings of the forthcoming set for "services rendered". A nice gesture, well deserved. They will be a valuable possession too as the years go by.

****

YOU CAN BEGIN TO LOOK OUT FOR THE 10TH ANNIVERSARY SET IN THE LAST WEEK OF SEPTEMBER: W.H. SMITH'S AND WOOLWORTHS SHOULD BE THE BEST BET.

****

As if the above were not enough, KEN BARNES is also involved with two further albums; one will be a 16-track compilation of tracks presently owned by EMI. The second, proposed for November, is a compilation of Bing and Fred Astaire, making a joint tribute. It will NOT be a re-hash of A COUPLE OF SONG & DANCE MEN. Both to be in digital stereo and also on Compact Disc.

****

We learn with regret of the death of JOHN SALISBURY, a professional broadcasting journalist for 53 years. He is known to Crosby admirers everywhere for in addition to his considerable status in the world of radio/television, he was also a great admirer and indeed friend of Bing. He produced as well as presented many monumental programmes on Bing, some of which have come into the possession of collectors this side of the Atlantic.

John Salisbury died of a heart attack at his home in South-West Portland on June 26 last. Honours were heaped upon him for his broadcasting activities which included news and public affairs. His programmes on Bing had an integrity and authenticity. A good friend to Crosbyana has passed on.....

TEN YEARS ON .....

IMPRESSIONS OF THE
LONDON PALLADIUM CONCERTS
****** 1977 **********

BY PAT FORSTER (Midhurst, West Sussex)

I attended every concert at the Palladium in 1977, as I had done in 1976, and on my return home every night I jotted down my impressions of the evening, less than an hour after I had left the theatre. Exactly ten years afterwards, I now offer the exact transcription of those notes as I wrote them at the time:

1st MONDAY: Completely full house - spoke to couple from Paris who could not get in last year - standing ovation when Bing came on - seemed not in full control - he missed line about "gear and hair" - went straight into medley at the end without solo songs and back-drop curtain and finished quickly - seemed tired and not master of the situation. Standing ovation at the end.

TUESDAY: Completely full house - all boxes and standing room. Ticket touts out in force. Standing ovation when Bing came on - 6 VIPs in front of me - one said how moving it had been - Bing in splendid form - got all lines right about "gear and hair" correct - gave whispered instructions to Kathy to relay to conductor - danced around much more tonight - seemed in absolutely top form - lost the words of IT'S BEEN A LONG, LONG, TIME but got back there to much laughter from audience - tremendous standing ovation at the end.

WEDNESDAY: Frank Bough televised walking down to his seat in the stalls - another standing ovation when Bing came on - completely full house again - ticket touts again out in force - Bing muffed his lines in PENNIES FROM HEAVEN - and he and Joe Bushkin convulsed with laughter. Bing said the cornet playing had put him off - tremendous reception by the audience to this by-play - Bing was still smiling to himself in the next song - SWEET LEILANI.

THURSDAY: Standing ovation when Bing came on - fluffed first opening note - not so agile - seemed to be in much pain, did not joke or dance about - came to an abrupt stop in early part of last medley, forgetting the next song and was not near enough the piano to read his list - started wrong song later and sang I'M IN WRONG KEY and said to us "I forget things at my age; you spend all day trying to remember and all night going to the bathroom." Standing ovation but Bing was obviously in pain and sat on his stool in medley several times. Announced that programmes left at box-office with name and address would be signed.

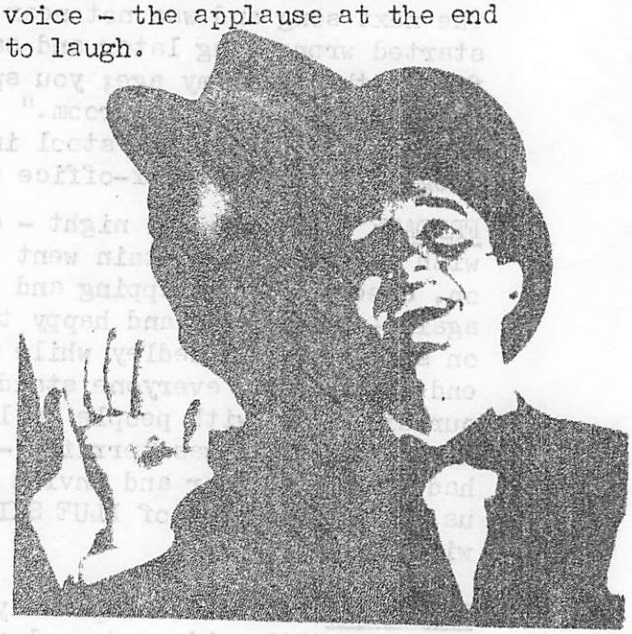
FRIDAY: A wonderful night - completely full house, audience 'buzzing' with life before curtain went up - tremendous reception when Bing came on, cheering and clapping and programme-waving - he was back on form again - more agile and happy tonight - did not 'fluff' once - only sat on stool once in medley while singing WHITE CHRISTMAS - ovation at the end tremendous, everyone standing and cheering - he took many solo curtain-calls with people calling out "Well done, Bing!" and waving to him - the noise was terrific - I spoke to a nice American couple who had been last year and envied me coming every night - Bing congratulated us on singing part of BLUE SKIES and said we should come to Brighton with him.

SATURDAY: Another completely full house - Bing seemed very tired and was not getting his notes clear sometimes - he did not make his usual

welcome speech at beginning - he did not leave the stage when Harry sang solo but sat on stool besides piano, waved up to the spotlight man to move off him so he sat in darkness but I could see his foot beating time still - started wrong note in medley - recovered himself but did not joke or ad-lib - sat on stool more during the medley - standing ovation at the end but Bing looked very tired and cut short the curtain-calls.

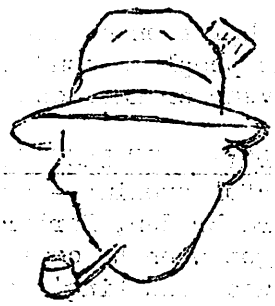
2nd MONDAY: House full again to capacity - I sat next to Vera Lynn and her husband, saw Roland Culver in the audience - saw Kathy drive in by herself at stage-door - doorman told us Bing and Harry had arrived earlier for a rehearsal - Bing back on form again - a drunk interrupted him at the end of THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT asking him to sing it again - Bing laughed and said he could not remember all that a second time while the drunk was man-handled out by attendants. Bing stayed on stage again while Harry sang solo, saying he would stay as it was a furlong and a half to the wings - in the medley he got the words mixed up in SAN FERNANDO VALLEY and sang "come back again tomorrow night and I'll get them right!" A bouquet was thrown onto the stage at the end of Rosemary Clooney's songs - Bing brought her back on stage, picked it up and pretended to keep it with a grin then presented it to her with a courtly bow, but bending obviously pained him - then after Kathy had sang with him and she had just left another bouquet was thrown up onto the stage - Bing walked back right across the stage to pick it up with the words: "This is for you!". Tremendous standing ovation at the end - several solo curtain calls.

TUESDAY: A wonderful, magic, evening - house full to capacity and buzzing with excitement - ticket touts out in force - I heard tickets being sold at £25 - £50 a time - Bing in most lively form yet - laughing and doing dance steps, looking so happy while singing - tremendous ovation after each song especially during the medley - he sat on stage again while Harry sang solo saying again it was a furlough to get to the wings - he made Kathy laugh heartily at one aside while they were singing together - in tremendous voice in SWEET LEILANI - he sounded as in 1937!! He did not forget any lines - tremendous standing ovation at the end and took six solo curtain calls, doing little dance steps, including his 'Egyptian' one - did his tippity-toe walk every time he went off during the whole evening - has been in obviously very fine condition, both physically and in voice - the applause at the end of WHITE CHRISTMAS was so great he had to laugh.



WEDNESDAY: Another packed house. Harry got a big reception for his solo and Bing said he must have a clique of fans out there - Bing in fine form - very fit, doing dance steps and beautiful hand movements - held Kathy's hand tightly in duet. Tremendous standing ovation again at the end - he seemed very happy and free from pain all the evening.

THURSDAY: Another wonderful, magical, evening - ticket touts out in force asking to buy spare tickets as cars drove up - another full house buzzing with life and excitement - Bing got a tremendous ovation when he came on -



he seemed very happy and lively. Kathryn was so convulsed with laughter once at something he said that he said to her "be careful. You'll fall apart soon!" He joked with Harry and us, and danced about a lot - he had a handerchief out a lot while he was sitting listening to Harry and he sounded sometimes as if he had a cold, especially on the low notes. When Kathy came on for TRUE LOVE she brought him a steaming cup and saucer - he looked surprised but put it down on the stool and went on singing - at the finish of the song he asked her: "What's that?" Kathy said "A cup of tea." "Tea!" Bing said, "what the hell do I want a cup of tea for? That won't help me, I need something stronger!" Kathy laughed, shrugged her shoulders at us and took the cup and saucer off stage. Bing said to us "She brings me tea!" He called after her "Bring it back with something in it!" He then hesitated as to which song came next and Joe Bushkin said SOUTH OF THE BORDER - Bing held up his list and said "I lost my place on this piece of paper - everyone laughed and clapped - while he was singing PENNIES FROM HEAVEN Kathryn came back with the cup and saucer - Bing took it, smelt it, and handed it back to her. She shrugged her shoulders and took it away again. Bing called after her something about it smelling of aniseed - Joe offered him a pill from a small box, laughing. I think Bing really has a head-cold but he carried on with the medley and joked with Kathy when she came back for A LITTLE SPANISH TOWN (no cup this time!)

A tremendous ovation at the end, with everyone standing and cheering, and the rest of the cast were leaving him and smiling at him also. He did his "Egyptian" walk and asked us to applaud the band as "the best in London ". "Mr." Vera Lynn sat next to me on his own tonight.

FRIDAY: Another wonderful, magical, evening. One ticket tout spoke to me and said I had been every night and that I must 'love Bing'! Another full house "buzzing" with excitement - John Conte, the boxer, sat in front of me and Princess Margaret and her entourage were about four rows behind me. Some opera 'buffs' were sitting behind me and said they had seats for Glyndbourne that night but turned them down so they could see Bing Crosby as it was a "once in a life-time chance". Tremendous ovation when Bing came on - audience very receptive - he was in good form, dancing and smiling happily - he looked radiant at the reception he got - the only 'fluff' of the evening was in MAD DOGS AND ENGLISHMEN when he forgot the words. He tried to ad-lib but then stopped and said we deserved to have it correct, so he would start again. The conductor did not hear him say this and went on playing so Kathryn went up to Gordon Rose and got him to stop playing and start again - Bing got it right this time - and got a tremendous cheer and acclaim, more than on those evenings when he had got it right first time! Bing again sat on his stool during Harry's solo, but asked Harry if he minded him staying? Harry said: "Its your stage - you can do what you like - you have top-billing Dad!" The songs in the medley got a tremendous reception, especially BASIN ST. BLUES and WHITE CHRISTMAS, the ovations for them were terrific. - he had to wait several minutes to continue - usual standing ovation at the end when he came on alone - he was in fine form and did all his famous mannerisms - "tight-rope walk" to the front of the stage, then his "Egyptian" walk going off stage - the audience was one of the most warm and receptive towards him of the whole tour - they obviously loved and admired him and I am sure he "got the message" - kept thanking us and blowing kisses. After the Noel Coward medley, while taking the

interval curtain he had looked rueful and almost woe-begone. I think he thought he had let us down by 'fluffing' a spot song, not just a medley one, but the reception he got at the end must have cheered him.

There has been no sign that he was in pain all this second week - most of the people around me that I spoke to either could not get tickets last year or have come again this year.

SATURDAY: THE LAST NIGHT - no words can adequately describe this wonderful evening - audience full to capacity and many celebrities - Bernard Braden, Barbara Kelly, Henry Cooper I noticed - the ovation Bing got when he came on was thunderous and overwhelming - people shouting 'Good old Bing!' and waving programmes - no 'fluffs' tonight - he was in superb form, laughing and dancing, and obviously enjoying himself and free from pain - rapturous applause at the end of each song, and especially the first half. A great welcome when he was seen on stage at the beginning of the second half - applause was again rapturous for each song - during the medley they cheered to the echo especially BASIN ST. BLUES and FIVE-AND-TEN-CENT-STORE - he could not continue for some while after these. After WHITE CHRISTMAS the cheering went on for some minutes - at the end of the medley the audience just went mad, an ovation of nearly five minutes - he could not speak - they just would not stop cheering - in the end he sang a few more bars of OLD MAN RIVER just to get them quiet. Bing then thanked everyone for being such marvellous audiences for the two weeks and said how much he had enjoyed being here - he loved us, London, and the Palladium - then the standing ovation was unbelievable; flowers were thrown down from the boxes - people had run down the aisles and were packed round the stage when he came on for solo curtain-calls - everyone just went wild - I have never seen or heard anything like it in a theatre before

Comments I heard as we finally left were:

A young boy attendant at the entrance was telling people it was the best show ever put on at the Palladium.

A group of men - one said to the others he could hardly speak the show had been so overwhelmingly magnificent and emotional. Another said Bing could sing any type of song; there was only one Bing - there will never be the like of him again - never anyone to beat him.....

Editor: Splendid foresight of Pat to keep this "diary"; for those who did get to the Palladium, a reminder of those great shows. For those who did not, a vivid picture of what they were like.

Emotional it had to be. In those audiences were people who had loved and admired Bing for upwards of 40 years - and had never dreamed that one day they would actually see him in person in this country. They had collected and prized his records, sometimes since schooldays, seen his films, heard him on the radio and always followed his career with unwavering devotion and loyalty. Truly there was, and never will be, anyone like Bing Crosby again.

It is of considerable satisfaction and pleasure to us that in the last week of his life Bing had the warmth and appreciation of the British people ringing in his ears, thanking him for a lifetime of great singing and great entertainment. Bing had several times, over the years, remarked that he felt he had more friends in the British Isles than anywhere else in the world.

He was quite correct.....

VIDEO BREAKTHROUGH

With two highly acceptable albums prised out of MCA, the ubiquitous JOHN MARSHALL turns his persuasive style to the video moguls. Here he puts us in the picture... Editor.

BY JOHN MARSHALL.

There could hardly be a more suitable time than October, 1987, for what is surely a major breakthrough for Crosbyana, more especially for those owning a video-cassette recorder or aware that in today's market-places, video is as important a money-earner as the gramophone record was some years ago. Unlike today's largely teenage record market, video tends to cover a wider spectrum and often incorporates that missing generation that seems to have deserted the record racks. Furthermore, the recent drop in prices that allows us to buy a major movie for often less than a couple of albums has opened up a new kind of collecting; and it was difficult to accept that Bing had, hitherto, appeared only rarely in this new medium. HIGH SOCIETY and BELLS OF ST. MARY'S were as far as we had reached when, in February 1986 I finally found an open door at the offices of CIC Video in Hammersmith. Only the latter title had come from this source, HIGH SOCIETY, of course, being an MGM issue - and originally top-priced.

As had been the case with Iain McLay of MCA on Crosby records, CIC marketing manager Bob Thompson knew little or nothing of Bing on celluloid and was wary of 'Nostalgia' unless it invoked such 'magical' names as Bogart, Wayne or one of the more obvious macho icons. Musicals (and until recently this included Fred Astaire) were bad news and only MGM has ever taken advantage of its large library of musical 'greats'.

To condense around seven hard working months and a mass of documented evidence, largely via VARIETY, December saw Bob willing to take a plunge with WHITE CHRISTMAS, probably one of the safest bets that are connected to Bing. THREE WEEKS IN THE 'TOP TEN' VIDEO CHARTS AND IN EXCESS OF 30,000 COPIES SOLD LATER, I was at least in a position to press the case for Paramount. Paramount, MCA and some other production centres are linked in terms of MCA USA (Universal stock is just one) but, as is the case with MCA (UK), CIC have always had great difficulty in originating a product, be it an album by MCA or a video by CIC.

To explain this: For both companies, it is one thing to lease material ALREADY ISSUED IN AMERICA at any time in the past, but in order to set up an original issue here in the UK, many different buttons have to be pressed.

> One good example tells us that the issuing rights for GOING MY WAY before anything actually begins to move, would set back CIC here 12,000 dollars; one can, therefore, see where the profit margin on a typical £9.99p cassette prohibits them taking such a plunge without ample proof of success.

WHITE CHRISTMAS, the film of course, as an example of how Bing can sell, is tainted by the fact that this movie has had more television exposure and plugging than all the others put together, including HIGH SOCIETY. It was for many years almost a Nativity Play - and it stayed in people's minds. Still, it did no harm as a platform for still further and often heated negotiations that have finally come to fruition with the October 22nd release of HOLIDAY INN, ROAD TO SINGAPORE and ROAD TO ZANZIBAR, the

(Cont on page 20...

Bing goes the strings of Neil's heart

Local newspapers frequently get to know of Crosby collectors in their domain - here's one about NEIL ROBINSON of 19 Alder Grove, Stapenhill, BURTON-ON-TRENT - and our apologies to Neil about the picture. We had half a dozen goes and this is the best we could come up with! Really, he's a nice-looking fella! He was aghast at some of the errors that crept in, but not to worry. Reporters are sually too young to know about Bing. This is par for the course, as they say !

Anytime's Bing time, said the man who puts on a record of the Old Groaner while he makes his wife a cup of tea, as he showed me into the Bing Room of his home.

The Bing Room? That's where Neil Robinson keeps his 450 shellac 78s of the Master, along with a vast collection of LPs, EPs, books photographs and other "Crosbyana."

Even the chairbacks in this sanctum are carved with the shape of a lyre to blend with the musical theme.

Side by side with an up-to-date music centre is an HMV 1938 Table Model Number 104 Wind-up gramophone, the kind of machine on which 78s sound best.

Does 470 of those good old-fashioned breakable but in many ways more-durable-than-vinyl 78s sound a lot? It isn't really.

Bing Crosby recorded more than 2,000 songs, and there were 601 records of the 78 revs per minute variety issued in this country — that's 1202 songs. Neil would like to enlarge his collection by at least another 100 and envies other collectors he has met who have amassed all but five or six of the 601.

Neil is proud to have on disc some of the earliest songs ever recorded including the very first, made in October 1926 and on sale the following year.

That was *I've Got the Girl* in which Bing and Al Rinker, neither sounding much like they did later on, with Harry Barrass and The Rhythm Boys, providing a vocal break in a recording by the Charleston Serenaders. At least they were the Charleston Serenaders so far as Britain was concerned. The record firms did not think people here would buy a record of the Los Angeles Band, real name of the combo. Bing and Al were not mentioned — they were the anonymous "vocal refrain." Another special possession is a recording of Bing's first broadcast in 1932, when he was already well known from films, records and the vaudeville stage. The programme had been delayed a few days because of laryngitis. It began with *Just One More Chance*.

Neil has many of the recordings of the Kraft radio programmes, sponsored by the cheese spread manufacturers, in which Bing appeared with other greats like Betty Grable, the leggy pin-up of the films, who married trumpeter and bandleader Harry James.

Among more recent acquisitions are Japanese import LPs of Bing, a pirate record of some hard-to-get songs, videos of his films, and — from a dustbin — a souvenir programme of one of Bing's golf tournaments.

Many of the 78s have been picked up at between 10p and 50p, mainly 25p, at antique fairs, car boot sales and record sales held throughout the country.

Neil, who lives with his wife Barbara in Alder Grove, Stapenhill, caught the Bing bug as a small boy. Around 1931-2 his Uncle Harry made him listen to Bing records insisting that 'this chap" was well worth listening to.

About 1938 his father gave him a portable gramophone and a couple of records of Bing with the Andrews Sisters. In those days Bing records tended to come out once a month, and Neil began collecting.

From 1941 for seven years he was in the Royal Air Force and during that time his parents moved home from Barnsley to Leeds.

"Records, like Manchester City, do not travel well, and they had all disappeared by the time I came home," he said.

It was 15 years ago that he started again building up his now impressive collection. Barbara, meanwhile, was devoted to the man whose singing career was inspired by a youthful admiration for Bing — ex-journalist Frank Sinatra.

"It was soon clear it was too expensive to build up two collections so I sold my Sinatra records and gave the money to Neil to put towards Bing Crosby records," said Barbara.

Friendships with dealers at fairs, and with pianist song writer David Matthews, the local man who wrote Matt Monro's hit *I'm Gonna Change Your World*, have helped Neil in his never ending search. He is always especially pleased to replace one of those records which disappeared during his Air Force days or one from the 1948 and 1951 issues with which record companies inexplicably flooded the market with the result that regular buyers could not afford them all.

When he obtains spares he lets them go, usually for no more than he paid and sometimes less, to other collectors, especially if they are youngsters with fewer contacts than himself. He's done the same with books, including Bing's autobiography *Call Me Lucky*, and the all-essential discographies.

He is a member of the International Crosby Circle whose £3.50 membership subscription includes four informative magazines each year, features of which include a section for records for sale and wanted, and letters from enthusiasts — and from time to time that includes Neil.

Through the magazine the MCA record company has announced that it intends to bring out, to mark the tenth anniversary of Bing's death at 73 on October 14 1977, an album of 16 of his best loved songs. Enthusiasts were asked to submit their ten favourite titles to help MCA compile this collection, though they were restricted to those which had appeared on the Decca and Brunswick labels originally.

But it's not just a matter of collecting. Neil loves to relax in the Bing Room, under his picture of Bing and Bob Hope in the grounds of a mansion they stayed in on a visit to this country, of Paul Whiteman's band including the legendary trumpeter Bix Beiderbecke who died so tragically young, and other memorabilia.

Pride of place goes to four Brunswick records with picture labels — black and white stills from Bing films in the centre — issued in the thirties ("people think picture labels are a new idea," he muses).

Only four such records — duplicating four of the 601 British releases on shellac — were issued, and Neil has one of each, framed, on the wall of the Bing Room.

They tell part of the story of Harry Lillis Crosby, to give him his real name for once.

They include songs from Waikiki Wedding including *Sweet Leilani* which is reputed to be one of the most difficult popular songs to sing, and two from Double your Money in which the accompaniment is by John Scott Trotter whose band appears on 90 per cent of Bing titles.

As Neil sits among these possessions, browsing through albums of photographs showing Bing with his first wife Dixie Lee who helped his career enormously, his second wife Kathryn, the two families, brother Bob the bandleader and friends from the world of films and music he plays his favourite discs. To quote the title of one of them, *It's the Natural Thing to Do.*

Cont: from page 17)
second pair with the intention of keeping the "Roads" in proper sequence. In fact, ROAD TO UTOPIA was issued for rental only in 1985 but only in a limited sense - and who ever saw it?

One special part of the prolonged exchanges with Bob Thompson has resulted in his acceptance of my theory regarding THE COLLECTOR; a personal belief that hinges on things being more likely to be collectable if they come out under a generic title. In this instance, THE BING CROSBY COLLECTION, each video cassette bearing a distinctive and, I hope, you will agree, a little something to make them look that much better on a shelf.

I will tell you now that before a single soul reading this wonders"When will they issue the ones that are rarly, if ever, seen?" The answer has to be that to maintain interest inside CIC these early stages have got to come equipped with a chance of being recognised OUSIDE of Crosbyana. We are but a small fragment of the potential buying public and evidence that these ARE selling is the only fuel needed to extend the series further afield.

As for MCA on the record scene, and the efforts that went into the proposed triple-album set for the 10th Anniversary, I can only tell you that the place - MCA - is in constant eruption and until it finally settles down there is nothing one can do other than to keep probing - gently. The current album, GIVE ME THE SIMPLE LIFE, has made it clear to me that previously un-albumed tracks represent another form of investment and expense that removes them further away from appearing in any quantity and, so far as I can be sure, they are simply not interested in the re-processing necessary from elderly masters, nor does the demand warrant it on the kind of balance sheet that a 27-year-old accountant expects to see. In other words, the cash needed to dig out old 'masters' and refurbish them approximately to today's expected quality is unlikely to be regained from sales.

Editor: John is to be congratulated - again - on his great efforts towards video releases.

As for his comments on MCA and the issue of tracks so far NOT on microgroove, one can understand the attitude of MCA only to an extent - they compile records to make money. But it is also true that if MCA won't issue them, there are abundant signs that there are many 'independents' who are prepared so to do! This, of course, depends on them being able to find 'clean' copies for transfer. But the recent JOY album, BLACK MOONLIGHT, contains several hard-to-get-tracks, notably BROTHER CAN YOU SPARE A DIME in excellent quality. And what of JONZO ! The 'independents', it must be said also, are satisfied with a smaller profit margin and all-round turnover. Good luck to them.

MANY members will have seen the story which received wide newspaper coverage about FRANK GRANT up in Scotland and his SHRINE TO KING BING! This, the story reported, had cost Frank £7,000. In answer to many of our members, Frank is not currently a member of the Circle though we have distant memories that he was at one time - more than 20 years ago. Mr. Grant got well acquainted with Bing thro' the Scottish golf-courses.

Val and Bing at Gleneagles.

THE daily rounds of golf were just what I needed that summer. Apart from the sheer joy that game brings anyway, I was both mentally and technically preparing myself for a very important game.

I had been invited, some months previously, to take part in the very successful television series *Pro-Celebrity Golf* at the beautiful Gleneagles Golf Club in Scotland. When the great day arrived I was picked up at all hours of the morning, from our temporary home on the outskirts of Torquay, and taken by road to Exeter Airport.

A small private aircraft was awaiting me there, and within ten minutes of my arrival, I was being whisked away in a northerly direction. Happily, the weather en route was glorious, so I just sat there enjoying the view and wondering what joys or disasters lay in store for me.

The whole series of *Pro-Celebrity Golf* is usually played over a couple of weeks, the promoters endeavouring to put two nine-hole matches "in the can" per day. The pilot drew my attention to a tiny grass airstrip up ahead, or should I say down ahead, a long tidy row of similar aircraft to our own lining either side of it, rather like a guard of honour.

Some black limousines stood by the modest reception buildings indicating, in fact, that I wasn't the only one arriving at that particular time. In fact, as I said hello to one of the representatives from BBC Television, standing by the cars, another plane lightly touched down.

"That'll be Mr Crosby now," I heard somebody behind me say, causing my ears to prick up. One of my great personal ambitions had long been to meet the man I always considered to be the finest pop singer of all time. I felt sure the opportunity was at hand, knowing we were both heading for the same destination.

A minute or two later, I was ushered into one of the waiting cars, and just as I climbed aboard, a voice said, "Oh, Val, have you met Bing?" I turned, and there entering the car parked alongside was The Man Himself.

"Hi there, Val, how'ya doin'?" He reached out of the car and took my hand. "I believe we're playin' a bit of golf together today." Till that moment, of course, I had no idea who my playing opponent was to be.

Just as our respective cars were pulling away, he opened his window and called out. "Let's have some lunch together before the game." We did just that within the hour, and then made our way to the golf course.

Bing, as most golfers will know, had been an extremely good amateur golfer, and even while in his early seventies he still played well. It was indeed a day I shall never forget, made even more memorable by the young Scottish lad, who had no idea who the great Mr Crosby was when he asked for my autograph during the round.

I was to return to Gleneagles the following summer and have the pleasure of seeing Mr Crosby once again. It wasn't so long after when we heard the sad news of his sudden and fatal heart attack on a golf course in Spain.

I know it's been said by many people, but it's so true nevertheless, that I doubt if he would have chosen any other place on earth to say farewell than on a golf course.

There are few people without a memory of Bing - even if it is Only a particular song... Those who had the privilege and pleasure of meeting him have, of course, very special memories.

Here is a very pleasant one from VAL DOONICAN. Val was in quite a long list of British show-business personalities who took part in charity golf tournaments with Bing, starting with TED RAY and DONALD PEERS in 1951.....

*****

With grateful acknowledgements to PEOPLE'S FRIEND, May 23, 1987

The respect with which fellow-artists regarded Bing is always evident.

*****

THE EMPEROR WALTZ

BY
FRED REYNOLDS

Fred's last piece was very well received indeed and we're glad he's made an early return. However, can it be that here he is taking a sideways swipe at Crosbyana - or just demonstrating that the really dedicated Crosby admirer doesn't necessarily view everything Bing did as perfect ?

Editor

To continue where I left off - I think I mentioned my life-long regret in not having the foresight to qualify as an FRCS specialising in the repair of self-induced hernias sustained by members of pop-groups - those of you who wished me "happy holiday" in Austria might like to know that it has come and, alas, gone. Before saying anything at all, however, about the film that Bing Crosby was supposed to have made there in 1946 I had better, as they say in the House, declare my interests, or, more precisely, my prejudices, the first of which is rooted in antiquity. I was twelve years old when I had the mildly traumatic experience of being chased along a garden path by a vicious bulldog bitch who was under the mistaken impression that I had called for the express purpose of interfering with her newly-born litter. Two things enabled me to survive the terror that inspired a speed that would slam Cram, make Coe look slow and you can forget Ovett; and the presence of mind, or more probably the instinct, to close behind me the gate with sufficient violence for its self-latching device to leave the slobbering beast gazing infuriatingly at my rapidly retreating figure. I was happy, too, for the dog (having in common such features as loyalty, being lovable, and domesticated, not over-effusive with strangers and even the proclivity sometimes to bark up the wrong tree) that I had not been the cause of undue wear and tears on its molars. But that was a very long time ago when I was an innocent delivery boy and although neither then nor in the intervening years have I ever felt it necessary to become a member of an anti-canine league I must confess that nothing has since happened to endear to me either that particular breed or the genus "canis" in general, or for that matter me to them, and we have observed what might be fairly described as a wary truce.

The other incident that might affect impartiality is of more recent origin. Johann Strauss composed many beautiful waltzes but, long before the film, the EMPEROR was my favourite. A few years ago, however, I took a flight in a Cresta aeroplane from Las Vegas to the Grand Canyon. (For the benefit of those who are as ignorant as I am about aircraft I had better explain that a Cresta is a very small, light 'plane that carries no more than about ten passengers. The first part of the journey was very pleasant indeed, and to make it even better the occasional comments of the pilot were interspersed with the strains of the Strauss masterpiece and only that Strauss masterpiece. After about half-an-hour of the EMPEROR WALTZ being constantly repeated it began to pall a little and we then flew into turbulence much too violent for the small craft to cope with in comfort. Most of the passengers, tossed and tumbled as we were, began to look sickly-hued, a cholesterol collection of cramped cronies becoming increasingly bilious. Accompanying our nausea the band played on until, after landing and kissing terra firma long before Pope John Paul thought of the idea, silent vows were made never again to listen to that relentless damned tune.

You will not now be greatly surprised to learn that Rin-Tin-Tin was not my favourite

film star nor THE EMPEROR WALTZ my favourite film but the latter was brought to mind on my visit a few weeks ago to Vienna and the Schonbrunn Palace where much of the action of the film was supposed to have taken place. You remember, of course, the appallingly amorous antics of the mongrel 'Buttons' and the thoroughbred poodle 'Scheherazade' and the toe-curling episodes in which the humans were as mismatched as the quadrupeds. The film was flattered by one critic who called it "witless and worthless" - he must have been in a tolerant mood that day - but in case you think that he and I were the only ones not to like it, Bing himself cared for it not at all and director Billy Wilder did not look upon it with any pride. "But," I hear you protest, "what about the music?" Well, I tell you straight away I refuse to discuss the title song; FRIENDLY MOUNTAINS was performed in a blatantly artificial setting, the two KISS songs were good but too much alike to be in the same film and I'll be kind to Bing and not even mention SANTA LUCIA. Incidentally, if you want to hear THE KISS IN YOUR EYES at its best listen to it in its original form, the slow waltz IM CHAMBRE SEPAREE from the operetta DER OPERNBALL (THE OPERA BALL). There is a fine recording of it by ElisabethSchwarzkopf which I believe it still available. One thing I must give the film credit for was my desire to see the Palace and gardens, although Bing was never actually there. I saw the concert room wherein Mozart, at the age of six, astonished the Empress Maria Theresa with his amazing talents and afterwards climbed upon her knee. Later, however, in Salzburg when visiting his birthplace I had a small disappointment. I had, in New York, tinkled the keys of the pianos played by 'Fats' Waller and Duke Ellington; in Valldemosa I had similarly played a few notes on the instrument used by Chopin; but now, hoping to add to my collection of trivial pursuits, I was thwarted. The keyboards of the piano and harpsichord, the instruments used by Amadeus to compose some of the world's finest music, were protected by a transparent perspex guard. I paid homage by reverently stroking the lids and wondering whether I was being as foolish as those people who in their thousands are currently buying T-shirts emblazoned with I LOVE ELVIS!

PS: I almost forgot to mention that in the film Bing siffleured THE WHISTLER AND HIS DOG for pet-lovers the world o'er.

Editor: Before you all rush out to buy the Schwarzkopf record of IM CHAMBRE SEPAREE let's just observe - humbly - that it may be a good job that Fred has made his massive contribution to Crosbyana in the form of THE ROAD TO BING CROSBY (discography) and the definitive book on Crosby films before he is lost entirely to Wolfgang and EINE KLEINE NACHTMUSIC (any movement). We console ourselves, however, with the certain knowledge that Fred goes for quality, whether it be the superlative inspirations of Amadeus - or Bing Crosby singing WALKING THE FLOOR OVER YOU!

Thanks, Fred !

PS: Just as well the keyboards are perspex- guarded; someone would be sure to attempt JAILHOUSE ROCK on them....

"...just to let you know that I have changed my address to the above; I thought I would give you plenty of time before the next issue of BING as the new owner of this place has a dog which has a habit of attacking all mail and tearing it to pieces - lovely dog really, apart from his teeth." KEN COLE (Burnham-on-Crouch)

- which seems to complement Fred's story somehow! Somewhere....

The hazards BING faces.....

BING ON RADIO-TV

"Bing's films, to be quite frank, well, I can take 'em or lesve them.." A not infrequently heard opinion today where for many years now films have taken on a stark realism, partly no doubt to try and offset the catastrophic decline. "Mind you, there are exceptions - BIRTH OF THE BLUES, MISSISSIPPI and the later ROAD films. But mainly its that voice that gets me!" they go on.

Maybe. But the view is a little too facile; there's no doubt Bing's early films were designed purely to present Bing, this ing phenomenon singing great songs seemingly tailor-made for him, One has only to listen to the film collection BING 1 - 15 or the even earlier BING IN HOLLWYOOD 1930-34 albums. The stories were flimsy, often fairy-tale and didn't really matter a jot - just as long as one saw and more especially heard Bing singing. Later on, of course, the format began to change. To many the change was not welcome. Indeed, it was horrific for Bing began to sing less and less in his films! There was the brilliant resurgence when HIGH SOCIETY came along but sank to the depths when Bing appeared in a totally non-singing role in the ill-conceived remake of the 1939 classic, STAGECOACH.

In such a long career Bing was, of course, as he often admitted, put in a difficult situation - too old to win the girl or appear as a highly romantic singer! And then directors and no doubt Bing himself began to see him as a more dramatic actor. Hence THE COUNTRY GIRL, LITTLE BOY LOST and others, where there was little opportunity to burst into song as in the days of yore!

> A little digression here: Seems Bing was originally associated with plans for the film epic, HOW THE WEST WAS WON. Indeed, his album (with Rosemary Clooney and many other artists) is said to have prompted the film. In the event Bing had nothing to do with the film at all. Having seen it on TV just recently one can only regret that he didn't participate, if only as the narrator and the occasional demonstrative song! Certainly, the double-album from RCA of HOW THE WEST WAS WON must rank as a monumental Crosby performance. His dialectic narrations, fresh songs like GREEN GROW THE LILACS, WILL YOU COME TO THE BOWER, PUGET SOUND, not to mention the recitation of ALL PEWTRIFIED, all with Bing in great voice, make it a sterling all-round performance.

Anyway, what started our opening remarks was that BELLS OF ST. MARY'S was surprisingly shewn on BBC-2 on - wh was it - July 21st? And at the non-peak time of 1.50pm. Few will have been jumping up and down in excitement at this for this film was of course the first Bing film (apart from HIGH SOCIETY) to be commercially released on video at the bargain price of £6.99 Its reasonable to expect, therefore, that most members have been viewing it quite regularly via that medium.

But seeing it again surely goes some way to refuting the belief expressed at the start about taking or leaving Crosby films? This was, in truth, a

very good film and, it may be suggested, gets better with every viewing. It exhibits, for example, the refined but still positive clash of wills between the Sister (the beautiful Ingrid Bergman) and the Father - O'Malley, of course. This was evidenced in the passing of exams on the part of the little girl from a broken home; and in the reversal of the "turning-the-other-cheek" attitude when the Sister taught the bullied youngster how to box!

> True, some of the sets were highly artificial; and while it took some accepting that a hard-visaged business tycoon would hand over a brand-new building for free, PHILANTROPHY <u>does</u> exist!

The end was particularly moving; Sister Benedic inwardly sorrowing that she is being dismissed from the school she loves by the Father with whom she has found herself so often in theological opposition. He for his part finds he has to relent and tell her the real reason why she has to go, temporarily. What a beautiful expression Ingrid conjued up even as she was told she had a "shadow on a lung"...

Ingrid Bergman was - and is - in the top class of dramatic actresses and it caused no little surprise when she was announced as partnering Bing in this film. In her book, she said how people expressed surprise to her. "But what will you do when you're not in the scenes...?" they asked her. "I shall sit and listen to Bing sing!" was her reply. And while the drama wasn't exactly heavy, it had its moments and Bing matched the redoubtale Bergman in acting aplomb.

Then there were the well-publicised items about a religious adviser being present during the shooting to ensure that nothing unseemly was shewn and filmed. And of how, when they took their tender farewell at the end of the film, and actually the cameras had stopped rolling, Bing and Ingrid indulged in a passionate embrace - to the consternation of the said "religious adviser"!

We liked the film, very much. And positively loved the incident when, as they finished singing the title song, Bing came out with "Won't you ring those bells" in his rich tones; and added "Haven't done that in years!"

****

Bing's name crops up in a minor way every week on Channel 4, for that network has been screening HOGAN'S HEROES for quite some time now; its a BING CROSBY PRODUCTION.

****

And we had a real surprise when one evening, with one eye on the typewriter and the other on the TV screen, we suddenly saw Bing making an appeal for Radio Free Europe. This was in a documentary made about the time when McCarthyism and anti-communism had American in a ferment - the early 50s. "We have a lot of friends in Europe," announced Bing, "and one way of reaching them is through Radio Free Europe....."

****

Returning to BELLS OF ST. MARY'S for a moment, one gets the impression that, following the near-romance of a nun and a priest in that film, producers seem to have the idea that such a situation is titilating, for there have been several TV films with a similar theme, the most notable of which was THE THORNBIRDS when Richard Chamberlain spent half-a-dozen episodes fighting off (not entirely successfully) the sinful lures of females !

ON RADIO

Bing continues to get a fair, if not generous, showing on records, both national networks and local radio. Its always a refreshing oasis in the mainly unlimited junk music that is served up these days. Alan Dell leads the way with his long-running Bing spot, prompted initially as well as aided by Leslie Gaylor.

A new series was instituted on BBC Radio 2 entitled VOICES, presented by one DAVE GELLY and Bing was the first to be featured. Its extremely difficult to deal with Bing in half-an-hour (as so many of us have discovered) and Mr. Gelly presented a reasonably listenable programme. It attained a new interest, however, as the result of a letter our member JOHN BIGNELL (Wembley) wrote to him. John's letter was appreciative and only mildly critical. John wrote:

> Your selection of Crosby recordings was very interesting and gave a good cross section of his output. I hope you will not take it amiss if I venture two comments. A few eyebrows may have been raised among the 'dyed-in-the-wool' Crosby collectors that you skipped through the halcyon 1930s so quickly...when Bing's voice was at its most powerful and indeed awe-inspiring especially during the period 1931-34 and one example from that period would have probably killed any criticism on the score of seledtion.
>
> The other point I would raise was your expressed opinion that Bing was 'not a good interpreter of lyrics'. This I find puzzling and akin to Humphrey Lyttleton's astonishing assertion when playing Bing's recording of AFTER YOU'VE GONE with Eddie Condon's orchestra circa 1946 that 'Bing was not really a jazz singer'.
>
> Forgive me for saying that Bing did more for lyric-writers than any other singer in history. He was the first male singer to make words more important than the music....

I must confess that is a slightly abridged version of John's letter tho' exact in what he said. And to this he received the following reply from Dave Gelly - this in itself is a bit of a novelty!

> Dear Mr. Bignell,
>
> Thank you for your very kind letter. I'm glad you enjoyed VOICES.
>
> About lyrics: It depends on the kind you're talking about. My point was that Bing' wasn't out out to deal with songs that reflect cynicism and doubt, such as SEND IN THE CLOWNS. He was great at straightforward emotion and sentiment, though - as in the examples you quote. (LAST ROUND-UP, I'VE GOT TO SING A TORCH SONG, DID YOU EVER SEE A DREAM WALKING?. I don't think he'd be much good at malice or despair - but he sensibly stayed away from those. Thanks again for writing,
>
> All best wishes;...
>
> DAVE GELLY.

Now this DOES raise some interesting points for us to mull over. Firstly I would be 100 per cent in agreement with Mr. Gelly re. lyrics. Bing much preferred to sing SONG OF SUNGBEAMS, SWINGIN' ON A STAR, PENNIES

FROM HEAVEN, POCKETFUL OF DREAMS, YOU ARE MY SUNSHINE &c. When he sang romantic songs they were just that - gently romantic with none of the brutal sexual blatancy that abounds today. True Bing sang in a more circumspect age for most of his career, non-permissive! He sang lightly romantic, 'pure' songs like JUNE IN JANUARY, MOONLIGHT BECOMES YOU, WITH EVERY BREATH I TAKE, I CAN'T ESCAPE FROM YOU and so on. Sang them beautifully, phrased them immaculately with well-nigh perfect diction. But with no aggressive passion.

Cynicism and malice? Impossible. When he sang BROTHER CAN YOU SPARE A DIME it sounded more in sorrow than anger! Bing perhaps never recognised it as a 'protest' song. He imparted bonhomie, fellowship, utter goodwill. Did he get cynical in MY WOMAN or HOW LONG WILL IT LAST? If he did, it was with gentle resignation, surely. And Bing could, I am certain, never have sung the bombastic MY WAY; he settled even in permissive times, for THAT'S WHAT LIFE IS ALL ABOUT. I certainly concede Dave Gelly's view of Bing in this sense.

But I am in 100 per cent disagreement with Humphrey Lyttleton's view that Bing wasn't a jazz singer. If he did say that - and I'm sure John Bignell got it right - it must be the most fatuous statement ever made about Bing by someone who should know better. It displays a profound ignorance, either of jazz or of Bing. As he almost certainly isn't ignorant on jazz, he cannot know Mr. C. very well.

Has he listened to SHINE, MY HONEY'S LOVIN' ARMS, ST. LOUIS BLUES, BLUE PRELUDE, SWEET SUE, THAT'S A'PLENTY, SOMEDAY SWEETHEART and a score of other tracks? He can't have. Does he identify Bing with WHITE CHRISTMAS, HOME ON THE RANGE, I'LL TAKE YOU HOME AGAIN KATHLEEN, SWEET LEILANI? Surely not, though even in these Bing displayed an inate sense of rhythm. And timing.

Perhaps Lyttleton meant he didn't sing jazz all the time. Bing wasn't the kind of man foolish enough to sing out-and-out jazz all the time for a microscopic minority while the vast majority turned away and sighed for IF I HAD MY WAY, SECOND TIME AROUND, APRIL PLAYED THE FIDDLE. Could be?

> It has long been recognised that rubbing shoulders in his formative days with the likes of Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Louis Armstrong and so many other legendary jazz stars, together with his own inherent sense of jazz, made Bing probably the jazz singer. Without even mentioning Connee Boswell! and their duets.

So, a radio feature turned up something very worthwhile.

On the previous page at the bottom we see SONG OF SUNGBEAMS! You know what it was meant to be! While on corrections, we have a major one to make in Fred Reynolds's article: on page 22, 14 lines from the bottom of the right-hand column the word 'cholesterol' appears. This makes little sense, for the word SHOULD be 'chlorophyllic'. We're trying to work out the association of ideas that brought about this error !

A BRAVE VENTURE

- needing your support and offering a real boon!

The following has been received from DEREK PARKES, 66 Firs Road, Firsdown, Salisbury, Wilts, SP5 1SW (UK)

Records by Bing are becoming harder to find in the shops but as my old friends know I've been trying to help by supplying JSP BING IN THE 30s records at favourable prices. Vol 4 has been delayed so I have looked around to find some way to fill the gap. Many find imports difficult to obtain, especially when living far from a specialist shop. I have been able to obtain special terms for bulk purchase. This means that if we buy collectively I can supply SPOKANE, TOTEM, and BROADWAY INTERMISSION records at about £6.00 each inclusive of postage. I say 'about' as import charges and the value of the pound are variable. The basic price of the record can vary according to the number ordered. One snag is that records will be ordered on request and it will take about 2 months for them to be delivered but in time it may be possible to carry stock of the more popular items. Since imports have to be paid for at the time of ordering from the United States, your orders will require a deposit with the balance to be paid when the records arrive in the UK. The deposit will, of course, be returned if it becomes impossible to supply any record.

IN ORDER TO COVER THE INITIAL COSTS A CHARGE OF £1 IS BEING MADE TO JOIN THE SCHEME. Thereafter it is hoped that the scheme will be self-financing. Once underway, limited numbers of other records - most quite difficult to find - will be made available. MEANWHILE, IF YOU LIKE THE SCHEME, GIVE ME YOUR SUPPORT NOW. I hope to place the first order about the middle of September so do tryand get your order in quickly. Lists of available records will be circularised in due course but for those who know what has been issued please order anything you wish from the labels listed below. PLEASE ADVISE ME OF ANY INFORMATION YOU ESPECIALLY WISH TO RECEIVE.

If you wish to participate the prices are as follows:

JOINING FEE: £1.00
JSP albums: £4.50 payable with order (these readily available Vols 1,II,III
SPOKANE: TOTEM & BROADWAY INTERMISSION: £2 deposit payable WITH THE ORDER FOR EACH RECORD REQUESTED, PLUS £4.00 TO BE PAID WHEN THE RECORD ARRIVES. TOTAL COST PER RECORD £6.00

NOTE: All prices include postage, tax, and duty but are subject to amendment should unforseen changes occur in any of these charges.

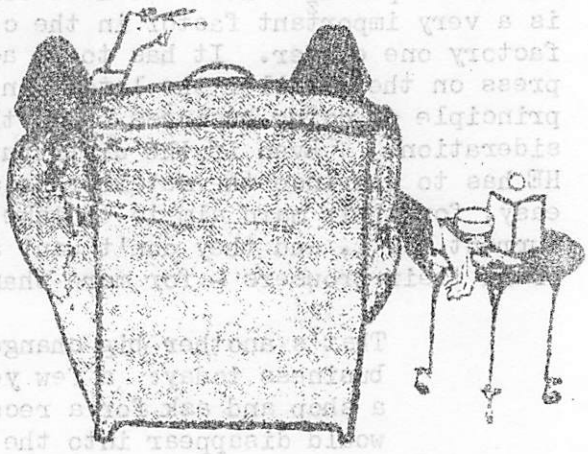
PLEASE WRITE YOUR ORDERS WITH YOUR NAME AND ADDRESS ON A SEPARATE SHEET OF PAPER. Please keep letters separate from your order or the order may get misplaced.

Editor: This is a brave venture we repeat - and acfually, something we have long wanted to undertake ourselves. Unfortunately, the workload has always made it impossible; we know from members that those do DO find these albums pay thro' the nose in many cases. RENEE CHESTER did some sterling work importing these albums until her departure for Spain. Now Derek Parkes (note address above and to whom all enquiries MUST be sent) is putting himself out to help members.

We would much like to list what is currently available but space forbids; many know of the SPOKANE, TOTEM & BROADWAY records that HAVE been issued. An SAE to Derek will probably bring details from Derek. We endorse his effort and trust members will be quick to assist him in his endeavours.

THE RECORD - AND TO BE UP-TO-DATE! - DISC SCENE. COMPACT, THAT IS...

BING track EVENTS



A letter from a member suggests it might be a good idea to run a feature on the lines of ALBUMS RE-VISITED - reviewing with hindsight albums that have been issued in the past. And it might be too, but for one or two adverse circumstances. For example, there is, happily still a regular stream of NEW Crosby albums for us to get to grips with; secondly; then there is the question of space! We get the impression from one or two other 'society' magazines that they are so hard-pressed to fill even a modest magazine that they resort to the 'old' album idea as "padding". Yet another doubtful question is whether or not such a feature would make for unhappiness among those who are unable to get the albums dealt with.

But actually we HAVE mulled over the idea from time to time and may yet adopt it one day.

One or two other points before we get down to this quarter's records. No doubt an intense battle is going on somewhere out of sight in the big Compact Disc v Digital Recorder Deck struggle. But there is as yet no tangible sign of the outcome. Articles appear for and against in the press, especially the 'trade' press. Compact Discs remain by no means prolific and still they are mainly of two types, e.g. classical music (on which they are terrific) and modern 'pop' where its difficult to see how anyone needs such nonsense in super hi-fidelity. Middle of the road stuff is coming through but in nothing like theprofusion we would like. No further Crosby discs additional to those we have dealt with here have appeared. There IS a Mills Brothers CD which we might mention as these remarkable brothers had such an historic association with BingAnd its incredible in its quality - the voices are separated as never before while the guitar and other accompaniments come through with startling clarity. And the tracks were - as with Bing's - originally 78s and not recorded in the ideal manner for CD, e.g. digital recordings.

A remarkable aspect of CDs coming available is that they can be made in Germany, jacket printed in Switzerland, distributed from France and such like. Not necessarily exactly like that but si ar, and they do have an extraordinary history!

Another circumstance that should prove of concern is that it is becoming increasingly clear that even when an album is produced and released, it is often no easy

matter to purchase it! We have come to realise that the distributor is a very important factor in the chain - and not always a very satisfactory one either. It has to be accepted that their main aim is to press on the retailer the latest in the Top Ten on the "fast-buck" principle of doing business. Anything else gets secondary, minor, consideration. Even if the distributor does have a more varied offering HE has to convince the retailer he should stock the records! Not always easy, for their main aim is to take advantage of the fleeting Top Ten current No. 1, and they don't want albums that may be on their shelf - or in their browsers - for more than a week!

> That's another big change in the record retailing business today: a few years back you could go into a shop and ask for a record. The manager (or proprietor) would disappear into the interior and come out smiling with the record in question. Nowadays the entire stock is on the racks or browsers. If it isn't there, THEY AIN'T GOT IT!

We can easily substantiate what we've said. After buying the Joy album, BLACK MOONLIGHT, we went back a week later to get another copy. The album I bought hadn't been replaced in the shop so I asked the manageress to order it for me. In a week she came back: "Sorry, its no longer available!" "But," I said aghast, "its only been out a couple of weeks..." "Sorry - the distributors say its no longer available."

> So we wrote to President Records, who produce the Joy label among many others, telling them of the situation we had found. They were profoundly disturbed - and sold me half-a-dozen copies of BLACK MOONLIGHT which arrived within four days! (See TRADING POST)

Only today we received a letter from a member living close to London who says he cannot find GIVE ME THE SIMPLE LIFE ! You see, its by no means a simple job to buy albums even when they are released!

****

CBS is to implant a coding in their compact discs from September in order to prevent tape-copying. This, they claim, is not audible on the disc itself but will spoil any copy made from it. This has long been the aim of record companies for dubbing has meant tremendous losses to the record companies these past few years. Unethical it may be, but surely its asking too much of human nature to have the ready means of copying and not use it, eppecially as quite often the record company also has a hand in the tape-recorder industry! and urges customers to "tape their favourite programmes" (but, presumably, not records!). Unemployed teenagers nowadays are certainly going to get their music by this means rather thanstump up £1.50p they now ask for a SINGLE!

At a trade demonstration, CBS maintained the coded signal could not be detected on playing the CD; experts were divided, some saying they COULD hear it while others could not. But as one expert observed: Why strive for the purest sound reproduction - then sabotage it with a so-called hidden code signal? One can understand the dilemma of record companies - but they contribute to their own problems.

Now, after a general discussion as it were on the record scene, we can get down to the actual new issues of Crosby material, starting with the first to come into our hands since the last issue of BING.

NOTE: The top line on the previous page may, in a few issues, be difficult to decipher: it reads "matter to purchase it! We have come to realise that the distributor.....etc.

****

"THE ENTERTAINERS"	BING CROSBY	ENT LP 13.021

Its always a pleasure to visit a record shop to get an album you know is coming; its especially delightful to be faced with a totally unexpected album though. Such was the case with this one - a very attractive sleeve in an easy-on-the-eye green background and a good picture of Bing with golf club and pipe in evidence. Price was only £3.25 though, as we invariably remark, these days prices can vary from shop to shop. The album originates, as in the case of the DEJA VU record, from Italy: a SARABANDS PRODUCT, marketed by SAAR Sri. Milan. Be that as it may, it has happily found its way to Britain. We have been aware of this THE ENTERTAINER series and a little surprised that Bing wasn't included. But, of course, he was.

No sleeve notes, just the titles, and all in English. These are:

Side 1:

1. True Love (with Grace Kelly) **
2. Dream a little dream of me *
3. I'm gonna sit right down and write myself a letter *
4. I love you, Samantha **
5. Down among the sheltering palms *
6. Let a smile be your umbrella *
7. In a little Spanish town ***
8. White Christmas ***

Side 2:

1. Some sunny day *
2. Mamma loves papa *
3. Little one **
4. Exactly like you *
5. When (sic) the blue of the night meets the gold of the day ***
6. Mack the knife *
7. Too-ra-loo-ral (that's an Irish lullaby) ***
8. The Jones boy. ****

Sixteen tracks forming what must be the motliest of motley collections - to coin a phrase! But nonetheless, very welcome. You will see it consists of tracks from:

* BING WITH A BEAT (RCA)
** HIGH SOCIETY (Capitol)
*** Hardy annuals from MCA ex-Brunswick
**** A radio item !

Reproduction is very good indeed; most engineers these days are using excellent techniques and 'machinery'. BLUE OF THE NIGHT is the 1945 (John Scott Trotter) version; there may be a slight echo effect here but it sounds tremendous. THE JONES BOY from radio has, of course, appeared on several radio albums

BING WITH A BEAT is possibly one of Bing's lesser-known albums and, therefore, likely to be attractive to later collectors; there are eight of the original dozen here. As a point of interest, Bob Scobey not exactly a big band, but sounding like it, offers an interesting contrast with BING SINGS WHILE BREGMAN SWINGS, and BING 'N' BASIE. The accompaniment is certainly jazz-orientated but leaves Bing well "forward" to use the current expression.

Arrangers - always of paramount importance in a performance - should give some cognisance to the title of the song and what the lyric says. This obviously wasn't done in the two "big-band" albums mentioned. SEPTEMBER IN THE RAIN, for instance, is a wistful ballad and calls out for sympathetic treatment.

> Whether or not the producers of this album got the necessary licenses is not for us to bother ourselves about. It is a fine acquisition - and to repeat, in remarkable quality.

The "hardy annuals" referred to from MCA (Brunswick) are more than counter-balanced by the inclusion of the three splendid tracks from HIGH SOCIETY which certainly have not suffered from over-exposure on LP.

If this cannot be found in your neck of the woods we know, alas, of no magical way of getting it. You have the title and number so you could ask the shop to order it for you;

BING CROSBY:	GIVE ME THE SIMPLE LIFE	MCL 1848 also on cassette MCLC1848 Price £3.49

So here it is, a second triumph for that man JOHN MARSHALL in achieving so successfully what others have dreamed about! This follows John's early success, IN DEMAND - and the 'boys' have really got together this time for the sleeve says Album Compilation by u-know-who, sleeve notes by u-know-who, photography The New Bing Crosby Colour Photoclub (UK). Frank Murphy, naturally.

> The notes are in characteristic racy Marshall style. Highly colloquial, readable, informative.

Good value again, with sixteen tracks. The titles are:

Side 1:

1. Give me the simple life (29.8.45)
2. Any town is Paris (when you're young) (8.2.51)
3. Ballerina (3.12.42)
4. The kiss in your eyes (17.1.47)
5. Pretty baby (3.12.47)
6. Marrying for love (21.9.50)
7. Watermelon weather (16.5.52)
8. Love thy neighbour (31.12.47 sic)

Side 2:

1. Sunshine cake (10.5.49)
2. When the world was young (1.8.51)
3. But beautiful (13.11.47)
4. I love Paris (31.12.53)
5. Its more fun than a picnic (23.6.49)
6. Some enchanted evening (10.3.49)
7. When you're in love (27.12.55)
8. Laroo, laroo, Lilli Bolero (13.12.47)

The sleeve also includes the accompanists and the original Matrix Nos; pity about the latter for tho' not strictly necessary, perhaps, they contain three errors according to our records. PRETTY BABY should be L4607, not L4560; SUNSHINE CAKE should be L5002, not L5001, while LOVE THY NEIGHBOUR

and they're well adrift with LOVE THY NEIGHBOUR for its not the 31.12.47 version but that abbreviated recording from A MUSICAL BIOGRAPHY! This is undoubtedly because MCA does not own rights to the original recording, which is why Bing recorded it in short with Buddy Cole circa 1953. However, that is all probably irrelevant although is does give the album a remarkable "odd-man-out" track.

> On second thoughts, the above is wrong! MCA would own the 1947 version if not the 1934. Why didn't they use it, one wonders?

It is certainly a selection off the beaten track, by which we mean the tracks haven't suffered from over-issue. In fact, the reverse is the case. Here is the smooth, bland, balladeering Bing for with the dates running between 1945 and 1955 we have the Bing relaxed with already a long, successful, career behind him.

Coincidence that one of the KISS songs from 'EMPEROR WALTZ' is included; the other is on compact disc, and now,on the latest CHRONOLOGICAL album - Fred Reynolds will duly note! BALLERINA is a good son - good melody, and a lyric that tells a complete story. Two titles refer to PARIS - which may be a little unusual.

Its a good, easy-on-the-ear selection which everyone should enjoy.

The sleeve is predominantly black and white, but with BING CROSBY very prominent in red and stands out well in the browsers. This is always a good policy. However, mention of browsers reminds us that out of six shops within a five mile radius of here, ONLY ONE HAS SO FAR stocked the record. Whose fault? Its most disquieting, especially if MCA decide "Crosby doesn't sell these days" when so few, it seems are getting the chance to buy their albums. And this is at an attractive budget price as opposed to the IN DEMAND issue. WE think it may be a good idea to drop MCA a line and let them know how their records are, or are NOT, being distributed.

Many collectors will enrich their collections with new tracks as a result of the issue of GIVE ME THE SIMPLE LIFE

THE CHRONOLOGICAL BING CROSBY: VOLUME 8 - 1929 JONZO RECORDS JZ-8

After some delay this further issue in the series has been released. The elegant, if not sumptuous packaging and sound quality of previous issues has been well maintained with this Volume. Still with Whiteman in 1929, of course, this album does nevertheless have Bing embarking on a solo career.

The Whiteman band sounds as it always does - for all round musicianship and style the best there was. Arranging, for the period, is excellent. The soprano sax was popular at this time, not only with Whiteman but other leading orchestras at the time and it adds a special quality to the ensemble - and solo - sounds. Alas, it was mainly displaced by the clarinet as the years went by. Not that the clarinet isn't a splendid dance/jazz instrument, but the soprano sax, allied with the baritone of the family, always seemed to add a special richness, very evident in some of these arrangements.

This volume is free from different 'takes'; this will please a lot of members. In fact, the majority of members for in this connection the minority rules. Many regard varying takes, with microscopic differences, as a waste of time and money! Not an opinion is this, but based solidly on mail received. Another point in its favour is that Bing is clearly

audible - delightfully so, and not judged to be oooohing and aaaahing because the recording data sheets seem to show he was present. He was really getting launched here - and Paul Whiteman realised it. How almost automatically, it seems, Bing became the predominant member of the Rhythm Boys, despite Harry Barris's exuberance. And this predominance was noticeable even when he sang with the Whiteman 'chorus' of Gaylord, Fulton and others.

> And not for the first time we find ourselves with the quirky thought that, completely unwittingly, Bing may have started the decline of the big bands!
>
> Before the advent of Crosby 'vocal refrains', little attention was paid to such items in the bands' repertoire - listen to the 20's records, even up to 1930. They sang a chorus, probably because the publisher wanted it, or it was desirable to let the listeners know what the song was about It was invariably a thin-voiced tenor, not helped, of course, because of the recording techniques of the time. I'm afraid Rudy Vallee, who did precede Bing with radio fame, comes into this category, altho' he was often very listenable.Usually,it was an instrumentalist....
>
> After Bing, however, it seems new attention was paid to the vocalist; a new, stronger, baritone-inclined, singer becamse fashionable. Perry Como, Dick Haymes, Sinatra, Chick Bullock, Irving Kaufman in America, Al Bowlly, Denny Dennis, Chick Henderson and others in Britain

Then, perhaps to the consternation of the bandleaders, the record companies appeared to recognise that the vocalist could add lustre to the record. Hence, instead of 'Vocal Refrain' the labels began to bear the legend: "Vocal by ....." So many achieved success by the refrain method that they became soloists in their own right. The process continued until the time was reached when the bands became merely accompanying units. Fanciful? Its worth thinking about. And it was inaugurated by that splendid innovator - Bing Crosby! Tremendous pity about the bands though! Perhaps they would have gone anyway with the changing fads - and promotion! - of popular music.

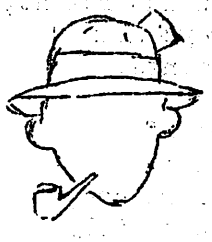
Digressing again. The titles on Volume 8 are as follows:

Side 1:

1. Little pal
2. Reaching for someone and not finding anyone there
3. Oh Miss Hannah
4. Orange Blossom Time
5. Your mother and mine
6. S8posin'
7. I kiss your hand, madame
8. Baby, Oh where can you be.

Side 2:

1. At twilight
2. Waiting at the end of the road
3. When you're counting the stars alone
4. Can't we be friends?
5. Gay love
6. Great day
7. Without a song



Sleeve notes are, as is customary with the series, by COLIN PUGH. Well-informed, they are of complementary interest by adding to the enjoyment of the tracks in giving the expert comment and sometimes the background to the recording.

Totally solo Bing are the tracks I KISS YOUR HAND, MADAME (complete with verse), BABY, OH WHERE CAN YOU BE? (in which Bing attempts some interpolations which might have justified him being called The Groaner years before Bob Hope thought of it!), CAN'T WE BE FRIENDS, and a song he wouldn't care to

sing today because of the shameful prostitution of our language, GAY LOVE.

The sleeve is also replete with a mass of detail regarding Whiteman personnels, original matrix nos. as well as label nos.

If this Volume 8 isn't available in your shops it can be got from:

JONZO RECORDS
PO BOX 212,
Harrow,
Midd'x. HA3 7LD.

The price then will be: £8.45p. And there, we must concede is a cause for disquiet. The rise in price of these albums, allowing fully for the fact that there is no profit motive, is rather off-putting. There are ranges of Compact Discs costing less; the price is made up as follows: Album £6.00; VAT £1.10, and postage and packing £1.35.

There is a double-album in the shops entitled MAGIC MOMENTS (Starblend, SLTD 17) costing £7.99 on which Bing sings one track, AROUND THE WORLD. Remainder of the album features a variety of popular singers of the better class, such as Perry Como, Guy Mitchell, Michael Holliday &c.

We have, on reconsideration, decided to list the tracks on the 3-album set, THE 10TH ANNIVERSARY COLLECTION, exhaustively reported on by LESLIE GAYLOR. Actual order may still be subject to change but it is understood this will be the order:

ALBUM 1: BING SINGS - ALL ABOUT LOVE

1.	True love	1.	Unchained melody
2.	Love is the sweetest thing	2.	Don't take your love from me
3.	So rare	3.	The tender trap
4.	Chances are	4.	Just around the corner
5.	Just you, just me	5.	She's funny that way
6.	Meet me tonight in dreamland	6.	Try a little tenderness
7.	Heartaches by the number	7.	Come rain or come shine
8.	You turned the tables on me	8.	At sundown
9.	I wish you love	9.	Little man,you've had a busy day
10.	We'll be together again	10.	Count your blessings.
11.	Yours	11.	Love's old sweet song
12.	Misty.	12.	Let's put out the lights & go to sleep
	Running time: 32.11.		Running time: 32.13.

ALBUM 2: BING SWINGS - STRAIGHT DOWN THE MIDDLE

1.	Straight down the middle	1.	When my baby smiles at me
2.	Isle of Capri	2.	Yes sir, that's my baby!
3.	Waitin' for the evenin' mail	3.	At the jazz band ball
4.	You're in Kentucky	4.	Old Cape Cod
5.	Don't blame me	5.	Keepin' out of mischief now
6.	I can't get started	6.	The banjo's back in town
7.	Ain't misbehavin'	7.	Please don't talk about me when I'm
8.	When the red,red,robin comes bob-bob-bobbing along	8.	Crazy rhythm (gone
9.	Way down yonder in New Orleans	9.	Smiles
10.	Moonglow & theme from 'Picnic'	10.	This can't be love
11.	Sunday	11.	Margie
	Running time: 30.00	12.	Papa loves mambo
		13.	'Deed I do
			Running time: 29.26

ALBUM 3: BING CROSBY: FROM BROADWAY TO HOLLYWOOD

1. Manhattan
2. My baby just cares for me
3. Anything goes
4. All through the night
5. You're the top
6. I guess I'll have to change my
7. New sun in the sky. (plan
8. Mandy
9. My ideal
10. Its all right with me
11. How long has this been going on?
12. I've got a crush on you
13. What is there to say?

1. Where or when
2. The lady is a tramp
3. My funny Valentine
4. Nice work if you can get it
5. What is this thing called love?
6. I see your face before me
7. I've grown accustomed to her face
8. You'll never know
9. Its not for me to say
10. You're sensational
11. They didn't believe me
12. We're in the money.

Bing Crosby accompanied by the Buddy Cole Trio, with orchestra arranged and conducted by Pete Moore. Produced by Ken Barnes under license from Bing Crosby Enterprises.

The three albums provide 3 hours, five minutes plus, listening - a hefty slice indeed; as you have read, they will be issued in LP, cassette and CD form.

Another albums Ken Barnes has negotiated with EMI is as follows:

BING CROSBY: "JUST BREEZING ALONG" EMS 1274: Compact Disc:7482722

Scheduled for release in October.

1. Just breezin along
2. How are things in Glocca Morra?
3. Heatwave
4. The best things in life are free
5. My heart stood still
6. I got rhythm
7. The good old times
8. Cabaret.

1. Send in the clowns.
2. The only way to go
3. Have a nice day
4. Some sunny day
5. At my time of life
6. With a song in my heart
7. Razzle dazzle
8. That's what life is all about.

While we always welcome new issues - emphasise the new - and hate to pour cold water on any enterprise in that direction, its difficult to see how anyone is going to get excited about this album for it is a compilation of the two United Artists albums, THAT'S WHAT LIFE IS ALL ABOUT and AT MY TIME OF LIFE. And despite what is said on page 12, the Bing/Fred Astaire proposed issue IS a reissue of A COUPLE OF SONG & DANCE MEN.

"FROM THE TIME YOU SAY GOODBYE": Various 40s artists. Scana 77006/7 Compact Disc

The above CD has appeared and amongst a host of 40s stars, BING appears in DON'T FENCE ME IN with the Andrews Sisters, and SWINGIN' ON A STAR. The former is a 'first' for CD while the latter is, of course, on the MCA BING SINGS AGAIN. It also has the Andrews singing RUM & COCO COLA wherein they sing of "der Bingle croons"...

Nicest thing is the price: £5.99. But note! It was made in KOREA, while the jacket was printed in - WEST GERMANY ! 'Tis a wondrous world, that of the compact disc!.

Just as odd is the fact that of the 20 tracks on this CD, nineteen are by American artists. And just one by - Vera Lynn! And the good Dame sings the title song.

We can only lament that affairs at MCA appear to be in some considerable disarray as a result of the sudden and quite unexpected departure of Ian McLay who had shewn energy and enthusiasm for Crosby reissues. If any company should pay tribute to Bing on every conceivable occasion it is MCA/Decca for he virtually made the company in its early days. More than that, he resisted what must have been a temptation to found his own record company and stayed loyal to Decca. As indeed he did to Paramount in his film career.

However, McLay's work was distributed and the chap who took on the GIVE ME THE SIMPLE LIFE also showed remarkable energy. But for his efforts that album, too, would have been in considerable doubt. But John Marshall, still in touch with the new man, tells us the 3-album memorial set must now be written off - tho' not entirely, but prospects are not auspicious.

> Having seen the list of tracks that had been selected our disappointment is monumental. The choice would have brought so much that is highly desirable - and scarce - to the majority of members. We don't have the heart to list the choice. And to be fair to MCA, they have issued two very attractive albums in IN DEMAND and the one mentioned above in the last year, on the impetus of John Marshall.

To the names listed on page 8 in connection with the VARIETY dedication, please add that of LES STREET.

Against the disappointment regarding MCA/Decca, one splendid item of news is that the BBC, who must have a tie-up with the Australian Broadcasting Corporation, are to issue:

BING CROSBY: THE GOLDEN YEARS IN DIGITAL STEREO 1927-34

This is the album we enthused about a couple of issues ago and is the quite remarkable album engineered by ROBERT PARKER in Australia. You will recall us telling of the wondrous things he was doing with old 78s. It is understood this will be in October to coinci · with the 10th anniversary. Just who distributes BBC records is anyone's guess; let's hope this album gets spread around. We know a lot of people who just didn't get THE FINAL CHAPTER, the BBC's last venture into Crosbyana.

Although not re-mastered in digital stereo, the JOY album BLACK MOONLIGHT nicely complements THE GOLDEN YEARS, for as many have discovered, it is of excellent quality and a most valuable record. Early 30s addicts have done well this year !

We will give as much information on this BBC issue as we can. In fact, with the forthcoming Warwick package plus MCA's IN DEMAND and GIVE ME THE SIMPLE LIFE everyone has reason to be satisfied with the record scene.

And we mustn't forget THE RADIO YEARS, plus the various compact discs! Old albums? It'll have to be another time !

BING AND GLENN IN BRITAIN

As we often said, Bing's punishing schedule of radio, records and films never permitted him to visit Britain in the 30s; it took the Second World War to bring him here - and the schedule was just as punishing, though no doubt Bing appreciated the sea-voyage in the Ile de France. The following comes from a book, NEXT TO A LETTER FROM HOME,'The story of Major Glenn Miller's Wartime Band' by GEOFFREY BUTCHER, published by MAINSTREAM PUBLISHING 1986, to whom our grateful acknowledgements - and thanks to Albert Samples (Boston).

The 'entertainment invasion' reached its peak with the arrival of Bing Crosby, then at the top of his show business career - unquestionably the greatest popular star of the time, perhaps of any time. He arrived quietly in London on Saturday, 26 August. He had never previously appeared in Britain and even his USO tour was meant strictly for the Forces, but once the neww that he was in London got around it caused a sensation and during the next few days there were some spectacular scenes in the West End as the public got wind of his whereabouts during a whirlwind tour of broadcasts and stage shows for the Forces.

On Sunday evening, 27 August, to a tumultuous reception from the packed audience in the Queensberry Club he was the surprise guest star in that week's edition of VARIETY BANDBOX, introduced by Tommy Handley and accompanied by the Miller band's pianist Jack Rusin, who had come down to London with Warrant Officer Paul Dudley while the band was playing at Twinwood Farm. A long and moving account of the broadcast appeared in the MELODY MAKER of 2 September 1944, written by its Editor Ray Sonin, which gives some idea of the esteem in which Crosby was held at the time,and after the broadcast there followed the oft-related occasion when Bing sang from the window of Kettners Restaurant in Romilly Street to a large crowd in the street below

As darkness fell and the crowd shone torches on him, he sang no less than nine songs before they at last quietly dispersed, much to the relief of the police and the air-raid wardens!

On the 29th, Bing went to Bedford, expecting to make some recordings with the Miller band, and while waiting for them to return from Plymouth he recorded some songs with Jack Rusin for 'Keyboard Contrasts', the solo programme which Rusin broadcast every Thursday or Saturday. Once the band got back on Wednesday, Bing recorded a fifteen-minute programme in which he sang four songs with the band and which was broadcast the following Sunday as BING CROSBY SINGS, in place of the Johnny Desmond programme. He also recorded songs which were used in later broadcasts by the 'Swing Shift' and the full AEF band.

Bing Crosby was greatly impressed by the Band and Haynes noted an incident during a break in the proceedings while he, Miller, and Crosby were sitting chatting. Miller and Crosby had been friends for years and Glenn admired Bing's colourful hand-painted tie, which was in marked contrast to his drab khaki one, the only kind he had been able to wear for the last two years. Bing offered to swop, and taking off his tie he borrowed Hayne's fountain pen and wrote on it 'Glenn Miller, AAF Band - the greatest thing since the invention of cup mutes.' signed it Bing and passed it over to Miller who, however, kept his tie on!

Later, Bing, Major Miller and Lieutenant Haynes drove to London, where Bing broadcast from the BBC's Paris

Cinema in Lower Regent Street as guest singer in the weekly programme by RSM George Melachrino and the British Band of the AEF. After the broadcast they went round to Kettners Restaurant for dinner where, once again, a crowd outside got wind of Bing Crosby's presence, so again he went out on to the balcony and sang PENNIES FROM HEAVEN. After a great cheer the crowd quietly dispersed.

There was another 'American Eagle' recording next day at Rainbow Corner. Miller, Crosby, Haynes and Dudley went to dinner at Grosvenor House in Park Lane (where the American Army had a Junior Officers' Mess) and then it was back to the Paris for the band's regular Thursday evening broadcast with a surprise guest star - none other than Bing (he wasn't billed in 'The Radio Times') surprisingly without an audience. He sang all the songs on the programme, replacing Johnny Desmond, and in one, SWINGIN' ON A STAR was accompanied by Mel Powell and the Swing Sextet. The finale of theprogramme was Jerry Gray's classic arrangement of POINCIANA, and earlier, at rehearsal, the free and easy Bing had come up against the perfectionist bandleader who was wont to rehearse everything repeatedly to get it exactly right. The two men had been great friends since the early 30s, but after running through POINCIANA Miller wasn't satisfied and wanted to go through it again. Bing refused, saying "What, make all these boys tired? Glenn, dear boy, just wave your baton and I promise I'll come in."

Needless to say, with Crosby, the complete professional it was "all right on the night."

"When Miller arrived at rehearsal," recalls Bernie Privin, "he called the band to attention and told us to take our seats, whereupon Crosby reminded Miller it was a 'freebee' and with a wave of his hand a waiter appeared with a table on wheels on which there were about six bottles of booze. Bing said for us to come over and have a taste before we did the rehearsal and the programme, which was a complete success."

"I don't think Miller approved of that too much," says Nat Peck, "I mean, he didn't mind the odd drink after the job but we were very strict about not boozing during working hours. Of course, Bing didn't worry too much about military discipline, or anything like that, and Miller liked him so much that he finally didn't raise any objection to that bit of boozing at the Paris Cinema!"

"Bing was an absolutely incredible person - we all loved him immediately. He was really one of the boys and it was an unforgettable afternoon. He proved himself to be such a professional. Subsequently, I've worked with him in recording studios in London and things hadn't changed - he was still an incredible professional." A recording of Bing's broadcast with the band was issued on an LP in America in 1983.

After the broadcast Bing went round the corner into Piccadilly where police were holding back excited crowds on both sides of the road, for the opening night of of the Stage Door Canteen for the Forces Here, again accompanied by Jack Rusin, he sang to a jam-packed audience of Allied Servicemen and women. Recordings of Bing taken during the opening night's show were broadcast in the AEF programme the following evening, replacing the usual UPTOWN HALL programme at 6.15. When Bing moved over to France early the following week with what he called his 'little troupe' of entertainers to sing to the troops behind the lines, Miller 'lent' him Jack Rusin as accompanist, but owing to the rapidly changing military situation Rusin never caught up with Bing...."

Editor: Bing's broadcast with Miller was "salavaged" in circumstances which rival those of Rice's discoveries of the KMH records in John Scott Trotter's garage! It was issued on Broadway BR114 and a couple of private issues here. Younger members will get some idea of the excitement in London when Bing first came here, despite the wartime conditions. The torches were available because of the black-out - and golly, some of those nights were BLACK! Actually, air-raids were over then - it was the doodle-bug time....

LETTERS: BING

DENNIS SAVILLE, 14 Penderry Rise
Catford, London SE6 1HA:

I was one of the many so sorry to hear of the passing of HARRY NOLAN of Bexhill. Some of my colleagues at work knew him too. I have been a guest at his home on more than one occasion and it was always a most enjoyable experience. He was a generous man, too. More than once he made up a cassette for me and wouldn't take a penny. Pam also was always a charming hostess and I am glad she will be continuing as a member. I must write to her.....

Editor: This letter from Dennis was, it must be said, one of many saying approximately the same thing about Harry Nolan. Dennis continues:

Gloria Hunniford continues to attract Crosby people on her radio show; one day last week she introduced her 'Carry on singing' contestant, whose first name was James (I didn't, alas, catch his surname). He didn't get the song right but he did sing a bit of AN APPLE FOR THE TEACHER and went on to say he had about 600 Bing records and 200 LPs. He is a retired pile-driver and lives in Winifred St., North Woolwich. Could it be our Jim Lowe?

Editor: Indubitably - it must be. How modest - he hasn't even told us ! Jim Lowe 'showing the flag'!

PETER MONAGHAN, 25 Weir Aven., Barrhead, Glasgow G78 2BY:

I see once again the Bregman album has come in for criticism and this I still can't understand as I think Bing's voice and feel for swingnever came across as good as on this LP (Bing Sings while Bregman Swings). I like the Buddy Bregman arrangements too and I think one should remember that Sinatra was making quite an impact with this type of arrangement and I felt that Bing showed that anything Sinatra could do Bing could do better.

I was demobbed from the RAF around 1955 and decided to buy a 78 of STRANGER IN PARADISE. I had no particular singer in mind so the girl in the shop gave me the Bing version. Thus I got my first Crosby record. Now I so loved Bing's singing on this record that I decided to purchase a LP - and wound up with the Bregman and I wore out the tracks almost inside a couple of months. I thought it terrific and as a result couldn't get enough of Bing. Over the last 32 years or so I've got almost a full collection, so I reckon the Bregman LP has certainly cost me! Furthermore, I've replaced is quite a few times, have i taped and still play it constantly.

CHAS. DAVIES, 31 Newport House, Strahan Rd., Bow, London, E3 5BU:

I've often read in the magazine of the way so many members got hooked on the voice of Bing. In my case I must go back to the 1930s when, as a young lad, I was lying in hospital in traction with a compound fractured femur. Visitors in those days were allowed only twice a week unless one was on the special, or "danger" list. I was feel pretty low when a chap in the next

bed asked me to put on the headphones and listen to this American crooner. I did so and heard a programme being put out by Christopher Stone who was the record presenter - DJs was an unheard epithet in those days! However, I listened to Bing singing LEARN TO CROON - and that was it. I think it was that 'broken' note that attracted me to this entirely new style of singing.

On release from the hospital several weeks later, I hobbled on crutches to the first record shop and asked if they had any records by a Bing Crosby? I got THE LAST ROUND-UP with HOME ON THE RANGE on a Brunswick label for 2/6d (12½ pence) - and I've been collecting Crosby records ever since. And if I had to choose three from more than 2000 my favourites are TEMPTATION, WRAP YOUR TROUBLES IN DREAMS and BLACK MOONLIGHT.

Editor: No two letters, perhaps, better illustrate the validity of the belief we've held for years (as Editor!) that a person's addiction to Bing dates from the period he was first heard - Chas. at the start, Peter it might be said at 'mid-term' - tho' clearly he has made up for that since with his massive collection!

TONY PEVERETT, 7 Burch Mount, Banstead, Surrey, SM17 1ER: Once again I was amused by the different views on Bing's records. I have grown very fond of BING SINGS WHILE BREGMAN SWINGS. I like it much more now than when it was first issued - when it seemed very 'modern'. I recently got the Japanese recording of it, which is superb. In contrast I originally quite liked HEY JUDE but now I must agree with Ken Barnes and I hardly ever play it.

JANET SNOW, 102 Kings Rd., London Colney, Herts: With regard to the letter re. HEY JUDE, I must agree with Stan Phillips. I can enjoy Bing singing almost anything - Hawaiian, hymns, Westerns, even what Arnold Baker calls Tin-Pan-Alley Irish songs! But I really feel quite uncomfortable listening to that one, especially that particular title track. And I particularly dislike that POM POM POM POM just before the end. It doesn't seem to go with the modern sound they were trying to put over. And I have to admit his voice wasn't very good in that album - nowhere near like the SEASONS LP!

Editor: Good grief! Controversy raises its insidious head! Firstly though, we must be well on the way to forming an off-shoot, the I LOVE BREGMAN society! We've already made a comment - somewhere - about the arranger needing to pay some attention to the type of song he is arranging; but one of our most fervent and oft-repeated slogans is: EVERYONE GETS OUT OF CROSBYANA WHAT HE/SHE WANTS! To restate - I love big swinging bands, but not in competition with a solo singer! And I must confess, too, that the recent turn against HEY JUDE does surprise me! I agree with Janet about POM POM POM POM but I am quite convinced that, fair as he always was to fellow-artists, excessively so - Bing was taking the 'mickey' (sending-up in the modern jargon) an exceedingly corny bit of composition there! Nothing will convince me otherwise. But LONELY STREET, ITS ALL IN THE GAME, and most of the other songs, especially LITTLE GREEN APPLES, I find highly enjoyable, with Bing sounding great. Small point - compare this version of GREEN APPLES, most moving, I find it, to the one done with Count Basie. All, I submit, a question of paying attention to the lyric..... but let's stay friends!

TO MANY MEMBERS: NO, THERE SEEMS TO BE NO WAY OF GETTING TO KNOW WHAT IS AVAILABLE FROM JAPAN. ALBUMS JUST TURN UP, PARTICULARLY IN THE SPECIALIST SHOPS tho' they have been seen in Boots!) WE THOUGHT WE MIGHT GET A DIRECT LINE TO TOKIO LAST YEAR WHEN WE HAD OUR FIRST ENQUIRY FROM THE LAND OF THE RISING SUN. BUT THO' WE SENT HIM A COPY OF "BING" AND A WELCOMING LETTER (as well as passing on his letter to a member who had expressed interest in Japanese albums) WE HEARD NOTHING FURTHER !

BERT HAMBLETT, 58 Park Rd., Hoylake, Wirral, L47 7BQ: In Liverpool we have a suburb called Crosby and for the last six months or so we have had posters all over the railway stations proclaiming:

"HOW BING GETS TO CROSBY" - "HE USES MERSEY RAIL !"

No dount if the legal sharks in the US heard about it they would sue Mersey Rail!

Editor: Ah, we remember the late LESLIE PHYTHIAN, who lived in GREAT CROSBY (as I believe is its correct name?) and declared it was not so much a suburb as an assessment!

ERIC VINCENT, 10 Sedlescombe Rd., Fulham, London, SW6 LRD: Did Bing ever sing with Deanna Durbin and Kenny Baker, who were both Brunswick artists, or even Shirley Temple - on either his or their radio programmes as well as records? These are among my favourite 'other' singers and entertainers. Bing seems to have sung with just about everyone on records or radio, but not these three. Is that so?

Editor: Delightful Deanna Durbin, lovely girl, lovely voice; living in France today, long retired, and quite adamant she will never sing again - at least in public. No, as far as we can tell Bing never did sing with any of these three artists, though as always, we are open to correction.

GEOFF. ROSE, 22 Hallen Rd., Henbury, Bristol, BS10 7QX During our Californian tour I was interested to have pointed out a hospital in San Francisco where Bing used to entertain the patients. When I mentioned that although there was a Liberace Museum in Las Vegas and that Presley was always referred to there was very little mention of Bing. The reply was to the effect that Bing was such a good fellow everyone knew there was not much to talk about!!! I suppose that to be news - or museum - worthy you've got to have some lurid background, die young, be on drugs, all kinds of sensational things. Really, I suppose its a back-handed compliment to Mr. Crosby!

FRANK ASHURST, 8 Westcott Dr., Highfield, Wigan, Lancs, WN3 6AN:

I was made redundant again three weeks after booking a visit to our son and his family in New Zealand. We decided to go, however, and have an even longer stay as there are no job prospects for me. We stayed two nights in Los Angeles where we had arranged to meet Cliff Brisbois at our hotel. We met Cliff with his wife and little boy. What a grand time they gave us - Disneyland, Bing's grave, the Chinese Theatre, the Walk of Fame at Paramount Studios. Thence to Cliff's lovely home in the San Fernando Valley - places we never dreamed we would see.

Then on to New Zealand. Every now and then Bing would crop up in the most unexpected ways! First of all, my sons in-laws told me that they had played JUST A GIGOLO on the radio - and had been overwhelmed by requests to play it again. And again - in fact, it was broadcast every day for several weeks! Then my daughter-in-law told me there were some books on Bing in the local library. Sure enough, they had Ken Barnes's THE CROSBY YEARS, as well as THE ONE AND ONLY BING by Bob Thomas.

On to a Colonial Village with my son - a kind of museum, and this had a collection of records, many classical, but there were eight of Bing's records there in mint condition.

Editor: Our globe-trotting members! Acfually, altho' Geoff Rose was disappointed on the museum situation, there are many Crosby museums being maintained - CBS, KRAFT, GONZAGA UNIVERSITY, THE BING CROSBY HISTORICAL SOCIETY and many, many others. But we take the point: a long, very long, eternally successful career, a good nature, a man's man, loved by women, does not make the kind of story that, by today's warped standards is

"newsworthy" or "good reading". True, a couple of attempts have been made to discredit the image; but no one appeared interested !

TREVOR SMITH, 29 Elm Tree Rd., Locking, Weston-S-Mare, BS24 8DP No doubt it will be said many times but it doesn't seem 9/10 years since those unforgettable times we saw Bing at the Palladium. At the performance on the Friday before the interval Bing said he would autograph our programmes if we took them to the stage-door - which of course we did.

After the tragic event a week later it crossed my mind that Bing would not have had time to attend to these. But some time later, much to my surprise and delight my programme arrived, duly signed. How and when Bing found time to sign what must have been thousands of programmes I could never understand. A remarkable man!

Editor: Many recall this incredible circumstance; Bing must have employed a small army of clerical assistance. So many had "written-off" their programmes with sadness! It was a remarkable facet.

BETTY HALE, Greystones, Tudwick Rd., Tiptree, Essex, CO5 OSA: Many thanks for latest BING. I haven't yet found time to read it - just a quick look. I am still involved with injured birds; at the moment I have a tawny owl which was found about 10 miles from here at five o'clock in the morning. It was lying in the middle of the road, obviously having been hit by a car during the night and was very badly injured. I took it to the local vet who found it had both legs broken and one wing. They tried to put a pin in the wing but the bone was too badly smashed so they just had to stitch up the wound. Both legs were put in plaster. I have had to hand-feed four times a day for nearly five weeks now and we've had seven trips to the vet. Now he has got the plasters off but is still on anti-biotics. He is quite active now but will never fly again. He has taken up a lot of my time in recent weeks.....

Editor: The diverse activities of some of our members, usually compassionate. Then there are those who read BING in one go at breakfast on the morning they receive it... Here's another compassionate member, in a slightly different way:

FRANK CHALLENGER, 17 Steam Mill Lane, Ripley, Derbys. DE5 3JR: I was very pleased on reading that at one time Bing had been interested in Grace Kelly! A womaniser? HOORAY! A full-blooded and natural man....

Editor: Cor! Joan Blondell, Ingrid Bergman, Rhonda Fleming, Dorothy Lamour, Jane Wyman, Rosie Cooney, Kitty Carlisle...to name but a few. Compassion needed to resist that little lot....

AL LONGWORTH, 174 Mount Pleasant, Wembley, Midd'x HAO 1SH Regarding Bing's record of Jerome Kern's lovely DAY DREAMING, the story of Kern's wish for Bing to sing this touching song was told by his wife during the taping of the 13-part radio tribute to Bing. Did you hear the Radio 2 programme VOICES which started with Bing, presented by Dave Gelly? It received high praise in THE DAILY TELEGRAPH but I didn't think much of it; the records he chose did little to illustrate Bing's vast range of material in a 50-year-plus career..

NOTE:Many letters are abbreviated to use as many as possible and get in their telling points.

JOHN MANSTON, 23 Library Rd., Parkstone, Poole, Dorset, BH12 2BE: It seems to be generally accepted that in the Mack Sennett THE BLUE OF THE NIGHT, it is the only time that Bing sang his signature tune on film. Well, how about THE BIG BROADCAST (1932). Surely Bing performed the song in this film. What happened to Lee Lawrence asks Al Longworth? Sadly, Lee died after suffering a heart attack towards the end of the 50s, not long after the BBC SHOWBAND was disbanded, with whom he had been 'resident' vocalist. His recording of

BLUE TANGO will be remembered by many.

THE CROSBY YEARS by KEN BARNES

We were a little surprised to get a communication from Hamish Hamilton, publishers of the above book, advising us that it will again be available to coincide with the 10th Anniversary and the 3-LP Package Ken Barnes has produced. Surprised because they wrote as if we were just learning of its existence whereas we very prominently projected - and promoted it - when it was first issued in 1980. Thus it might be assumed that those of our members who wanted it got it then!

However, it does occur to us that was seven years ago and we have many new members in the interim. The publishers tell us the retail price is £10.95p BUT, if we can place a reasonable order they can let us have a fair discount. What that would be we don't, at this juncture, know.

It is a good book, telling of Ken Barnes's great association with Bing in the 70s and of how he got him to London to make albums; it is a filmography as well as a detail discography. And it has many, many photographs. It is a good quality book, and deals adequately with Bing's wonderful career.

ANY MEMBERS WHO WOULD LIKE A COPY SHOULD LET THE EDITOR KNOW AS SOON AS POSSIBLE. NO DOUBT THE LARGER OUR ORDER, THE BETTER THE DISCOUNT. I'VE TOLD THE PUBLISHERS I WILL LET THEM KNOW THE SITUATION BY MID-LATE SEPTEMBER. ITS UP TO YOU NOW !

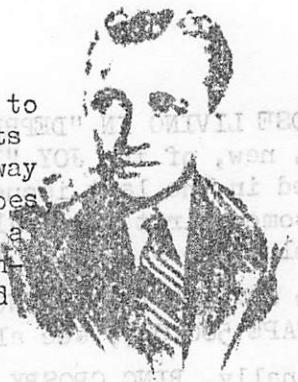
DID BING sing BLUE OF THE NIGHT in his first major starring role film? Its an odd thought that your Editor - along no doubt with many others - has not seen this film since it was first shewn in the cinemas in 1932! Considering it (and a few records!) hooked us for life it is rather surprising, to say the least. Frankly, I cannot remember whether Bing sang it or not !

ROAD TO HOLLYWOOD ir[illegible]ates that the principal artists in the film sang a small part of their signature tunes in an opening, credit, sequence. While John Manston has a point it was hardly the full-length performance Bing gave of his song in the Mack Sennett 'short'.

RONALD REAGAN, in a less-exalted role than he now plays was Bing's guest on THE KRAFT MUSIC HALL on April 16, 1942. And as you will see from the listing at the end of this issue, LARRY ADLER, virtuoso of the harmonica (mouth-organ) - and one of the few men able to make it sound something like a musical instrument, appeared at least twice. He has lived in Britain, of course, for many years now.

It was about 18 months ago I went to a jazz event in Hereford, and who should be performing there but BOB HAGGART. My instinct told me I just had to have a chat with him. I bought a beer and asked the barman: "How do I get to see Mr. Haggart?" "No problem, there he is..." was the answer. He was in the audience at the moment. I offered him my programme for his autograph, which he gladly gave. Before long we were on Christian name terms - and Mr. Crosby came into the picture! "I worked with him on an album or two and a few other tracks," Bob said. "What a performer - no problem - word perfect - faultless timing and with the 'feel' he had for a song it was indeed a pleasure to work with Bing...." Dennis Parker (Flat 3, Old Co-Op, Parkend Rd., Yorkley, Glos.) BOB HAGGART was of course the famous bass player with Bob Crosby's outfit, and with drummer Ray Bauduc played that fascinating bass-drum duet of BIG NOISE FROM WINETKA. Forming his own band he did indeed accompany Bing on several tracks.

TRADING POST



Entries here are free to members for their wants and disposals in the way of records, books, tapes, pictures &c. There is a nominal charge of £1 for non-Crosby items. Entries should be kept to a maximum of 6 lines; where lists are involved, invite a SAE so that you can deal personally with enquirers.

WANTED: BING'S HOLLYWOOD Nos. 9 to 15 incl; Musical autobiography records 3, 4 and 5: A.W.PETO, 10 Allison Aven., Swadlincote, Burton-on-Trent, Staffs, DE11 9BS - prefer records but will consider tapes.

TREVOR GRAVES, 34 Civic Gdns, Mile Cross, Norwich, Norfolk, NR3 2QA (Phone 405541) has for sale (all prices include P & P) all in excellent condition: Longines SONGS I LOVE 6LP £4.75 - Beautiful Memories £3;75p - Feels Good, Feels Right £3.75 - Hey Jude, Hey Bing SP 4008 £3.00 - Couple of Song & Dance men UAS 29888 £3.75 - Bing & Louis on Stage WMD190 £2.50 - Seasons £3.00 - Songs of a Lifetime 2LP £5.75 - Young Bing Crosby Camden CD51084 £2 .50 - New Tricks OE9366 (EP) £5.25. (Some bargains there - Ed.)

A few copies of the Fred Reynolds book, ROAD TO HOLLYWOOD (films) remain available at £15.50p From JOHN JOYCE, 21 Birchfield Gdns, Gateshead, Tyne & Wear, NE9 7TJ (Phone 091-487-8761). Last chance for this highly-acclaimed book on Bing's films.

STAN WOODFORD, 6 Mariam Gdns, Hornchurch, Essex, RM12 6QA: Have compiled a 3-hour VHS video of Bing film songs in strict chronological order - some 70 songs. £12 inclusive - SAE for complete listing. (Phone 45049)

Rare 10" LPs in excellent condition incl. LE BING Am issue; Bing's African Safari LP (autographed); Bing Sings Victor Herbert (Australian issue); DER BINGLE. Offers invited, SAE for reply, to BERT DAY, 35 Galla Crescent, Dalbeattie, Scotland, DG5 4JY (Phone 0556-611215)

MR. P. REEVES, Records wanted of JULA DE PALMA (Italian singing star of 1950s) Especially Columbia 33 S1106 (10" LP); "Polando al Buio" and Columbia 33 SX 1310 (12" LP) Mediterranean Cruise in Music - Coxwalls Cottage, Ash End, Henstridge, Templecombe, Somerset, BA8 OPN (Phone (0963) - 63497

J.R.BONNER, 18 Clara St., Ton-Pentre, Rhondda, Mid-Glam CF41 7HQ: Would like tapes of duets by TEDDY JOHNSON and PEARL CARR - details and prices please.

ERIC ROWLAND, 15 Archers Green, Prestatyn, Clwyd, N. Wales LL19 7RP: THE VERY BEST OF BING (World Records set) in excellent condition - tapes or records. Offers invited. (Eric says he's never sold Bing records before - has no idea what to ask - offers? This is a really splendid set of 6LP plus a bonus record BING & FRIENDS - nicely packaged too. -Editor)

FREE! A 60-page copy of a recent issue of THE CROSBY VOICE sent to everyone requesting membership details of THE VICTORIAN BING CROSBY SOCIETY SAE to KEITH PARKSINON, address on page 3.

ROBBY ROBERTSON, 3415 Autumn Dr., Ft. Worth, Texas 76109, USA - I need EASY TO REMEMBER & HOLIDAY INN to complete BING'S HOLLYWOOD: Also looking for 12" BELOVED HYMNS (AH145) - 10" LE BING, VICTOR HERTBERT SONGS, STEPHEN FOSTER SONGS -45rpms LILLI MARLENE, SLEIGH RIDE, YOU ARE TOO BEAUTIFUL, FEUDIN' & FIGHTIN' I can trade ANY of the following for my WANTS - 10" LPS JEROME KERN, SOME FINE OLD CHESTNUTS: 12" LPs ACCENTUATE THE POSITIVE/ONLY FOREVER/SWINGING ON A STAR/ THOROUGHLY MODERN BING/SONGS OF A LIFETIME/HIGH SOCIETY/GREAT COUNTRY HITS, BING FOREVER & SPOKANES 3,6,11. Also need WORLD RECORD SET (Robby see above!)

FOR THOSE LIVING IN "DEPRIVED (RECORD) AREAS" the Editor has half-a-dozen copies, new, of the JOY "D" 290 album BLACK MOONLIGHT, 18-track record reviewed in the last issue of BING. Price as per shop £2.99 plus 50p P & P first come, first.... Also two copies of new GIVE ME THE SIMPLE LIFE - £3.50 plus 50p P & P... ..(UK only, afraid) Fabulous album ! at budget-price...

and the COMPACT DISC "BING CROSBY" (1 copy) price £7.99 plus 50p P & P. (INTERTAPE 500.027) see also last issue.

Additionally, BING CROSBY - RMMBERING 1927-1934 (18 tracks) Conifer CHD 123; £3.50, plus 50 P & P - BIX 'N' BING, Living Era 20-tracks with Paul Whiteman, £5.00 post paid - Decca double album DBC 1/2 (1931 - 1975-76) £5.00 post paid. Details of all (titles) on receipt of SAE. These are new unplayed spares; not anxious to dispose, but if anyone is in need of them they are available at prices shewn- UK only.

"GOLDEN AGE OF ENTERTAINMENT" - catalogue of over 270 pages and over 900 cassettes from the golden age of (American) radio containing extremely rare material of Bing and other famous artists as well as historic radio announcements, e.g. PEARL HARBOUR etc. Catalogue costs £6.00 post paid to England and £7.00 post paid rest of Europe and US surface mail. From:

STEVE THOMPSON, 13 Avignon, Milford Grange, Castleroy, Co. Limerick, Ireland.

We have commented before on the excellent quality of the tapes we've heard. Again we say we have no financial interest in this venture but feel members may benefit. As a point of interest, we have several letters from customers expressing their great satisfaction with Steve Thompson's 'wares'.

Members may like to know Steve did a very interesting interview on the Irish national network about Bing and the 10th anniversary of his demise. He will be doing a 'special' in October for a local network but is hoping he can yet interest the national stations.

FRANK MURPHY, THE NEW BING CROSBY COLOUR PHOTO CLUB, 32 Ferndale Aven., WALLSEND, Tyne & Wear, NE28 7NE - if you are interested in the thousands of picfures of Bing (and career!) available. And an apology here: I have a feeling Frank submitted an item for TRADING POST. Having hunted high and low for it without success, suggest you drop Frank an SAE about the records he has for offer. Not too businesslike, are we? These things happen, alas. I'll find it as soon as I've posted BING!

As is usual, the final two pages consist of a listing of songs from the Kraft Music Hall programmes. A member wrote suggesting we were on the same never-ending trail of THE CHRONOLOGICAL BING CROSBY with these lists! Why not three pages? he asked, to speed things up a little. Well, firstly, it has to be two or FOUR; some members carefully detach these two pages to maintain as a whole. Three pages would mean an odd page from the magazine. So, if four - what do we omit? ALREADY for this issue we have had to cut out what we felt was a fascinating DISCROSBY! Not to mention some equally intriguing members' letters.. Ah me, an Editor's lot is not (always) a happy one! Most of the time it is, though.

And that reminds me, those members who justifiably expected a reply, or a letter, from me: please accept my apology; things have been extremely hectic all round and to my great regret many letters I wanted to answer have not been answered. But they were read and enjoyed !

So, Crosbyana is not only alive and well, it is positively burgeoning. Interest has never been as high, and there is no doubt the next couple of months will further stimulate it all. With you again - for Christmas!

6th APRIL, 1939

SING A SONG OF SUNBEAMS
WE'VE COME A LONG WAY TOGETHER
WHAT CAN I SAY AFTER I SAY I'M SORRY?
WRAP YOUR TROUBLES IN DREAMS
LITTLE SIR ECHO

13th APRIL 1939

HANG YOUR HEART ON A HICKORY LIMB
I'M BUILDING A SAILBOAT OF DREAMS
IT MUST BE TRUE
I GET ALONG WITHOUT YOU VERY WELL
THAT SLY OLD GENTLEMAN

20th APRIL 1939

Guests: JACKIE COOPER: IRENE HERVEY
HONOLULU
EAST SIDE OF HEAVEN
WHERE THE RED, RED, ROSES GROW
(Gotta get some) SHUTEYE
AND THE ANGELS SING
YOU'RE THE ONLY STAR (in my blue heaven)

27th APRIL 1939

Guests: ROLAND YOUNG: J. CARROLL NAISH
CLASS WILL TELL
WE'VE COME A LONG WAY TOGETHER
MICKEY
OUR LOVE (adapted from Tchaikovksy's
Romeo & Juliet Fantasie)
THAT SLY OLD GENTLEMAN

4th MAY 1939

DELIGHTFUL DELIRIUM (with Bob Burns)
I PROMISE YOU
TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME
EAST SIDE OF HEAVEN
LITTLE SIR ECHO

11th MAY 1939

HANG YOUR HEART ON A HICKORY LIMB
AND THE ANGELS SING
BYE BYE BLACKBIRD
OUR LOVE
I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR/A MAN AND HIS DREAM

18th MAY 1939

DELIGHTFUL DELIRIUM
WISHING (will make it so)
WHEN YOU WERE SWEET SIXTEEN
IF I DIDN'T CARE
DON'T WORRY 'BOUT ME

25th MAY 1939

Guests: FREDDIE BARTHOLOMEW: BEVERLY
ROBERTS: PAT FRIDAY
THE LADY'S IN LOVE WITH YOU
AND THE ANGELS SING
THAT OLD GANG OF MINE
I CRIED FOR YOU
THAT SLY OLD GENTLEMAN

1st JUNE 1939

WHISTLING IN THE WILDWOOD
IF I DIDN'T CARE
NOBODY
EAST SIDE OF HEAVEN
DON'T WORRY ' BOUT ME

8th JUNE 1939

Guests: BERT LAHR, LUCILLE BALL, LINDA
SNUG AS A BUG IN A RUG (WARE
I'M BUILDING A SAILBOAT OF DREAMS
OH! BY JINGO, OH! BY GEE, YOU'RE THE
ONLY GIRL FOR ME
WISHING (will make it so)
IF I HAD MY WAY

15th JUNE 1939

WHISTLING IN THE WILDWOOD
AND THE ANGELS SING
SHOW ME THE WAY TO GO HOME
STAIRWAY TO THE STARS
THAT SLY OLD GENTLEMAN

Bing didn't appear on the KMH for the following four weeks; reason not given in the records

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20th JULY 1939

Guest: PAT FRIDAY
GO FLY A KITE
AN APPLE FOR THE TEACHER
COMES LOVE (with Pat Friday)
STILL THE BLUEBIRD SINGS
A MAN AND HIS DREAM
IN MY MERRY OLDSMOBILE

BING then went on holiday until:

28th SEPTEMBER 1939

GO FLY A KITE
AN APPLE FOR THE TEACHER
A MAN AND HIS DREAM
STILL TBE BLUEBIRD SINGS
THE LAMP IS LOW (Adapted from Ravel's
PAVANE POUR UNE INFANT DEFUNTE)
IF I WAS A MILLIONAIRE.

5th OCTOBER 1939

Guest: WENDY BARRIE.
EL RANCHO GRANDE
WHAT'S NEW?
GIRL OF MY DREAMS
OH! YOU CRAZY MOON
OVER THE RAINBOW

12th OCTOBER 1939

Guest: ROSEMARY LANE
MOONLIGHT SERENADE

(Cont....

AN APPLE FOR THE TEACHER
SOUTH AMERICAN WAY (with Rosemary Lane)
OKLAHOMA HAIL!
STILL THE BLUEBIRD SINGS
SUNBONNET SUE
THE LAMP IS LOW

19th OCTOBER 1939

Guest: JACK OAKIE
THE MAN WITH THE MANDOLIN
WHAT'S NEW?
DOWN THE OLD OX RD. (with JACK OAKIE)
I WONDER WHO'S KISSING HER NOW?
BLUE ORCHIDS
A MAN & HIS DREAM

26th OCTOBER 1939

AN APPLE FOR THE TEACHER
DAY IN, DAY OUT
LOVE IS THE SWEETEST THING
IF I KNEW THEN
TENNESSEE FOOTBALL SONG

2nd NOVEMBER 1939

EL RANCHO GRANDE
BLUE ORCHIDS
BLOW THE SMOKE AWAY
THE MAN WITH THE MANDOLIN
FAR ABOVE CAYUGA'S WATERS
SOUTH OF THE BORDER.

9th NOVEMBER 1939

Guests: CHESTER MORRIS, LUCILLE BALL,
LARRY ADLER, LOU HOLTZ

ARE YOU HAVIN' ANY FUN (with LOU
HOLTZ & THE MUSIC MAIDS)
IF I KNEW THEN
MY MELANCHOLY BABY
DAY IN, DAY OUT
OVER THE RAINBOW

16th NOVEMBER 1939

SCATTER BRAIN
WHAT'S NEW?
I CAN'T BELIEVE THAT YOU'RE IN LOVE
YODELLIN' JIVE (WITH ME
OVER THE RAINBOW

23rd NOVEMBER 1939

ARE YOU HAVIN' ANY FUN?
LILACS IN THE RAIN
JUST A DREAM OF YOU, DEAR
AFTER ALL
SOUTH OF THE BORDER

30th NOVEMBER 1939

SCATTERBRAIN
MAKE WITH THE KISSES
MARCHETA (A LOVE SONG OF OLD MEXICO)
STOP! IT'S WONDERFUL
TO YOU, SWEETHEART, ALOHA

7th DECEMBER, 1939

Guests: JACKIE COOPER, MADAME
OUSPENSKAYA
THE DOODLERS

CIRIBIRIBIN
AFTER ALL
LOOKING AT THE WORLD THRO' ROSE-
COLOURED GLASSES
LILACS IN THE RAIN
SOUTH OF THE BORDER

14th DECEMBER 1939

STOP! ITS WONDERFUL
GIRL OF MY DREAMS
INDIANA
YODELLIN' JIVE
TO YOU, SWEETHEART, ALOHA

21st DECEMBER 1939

ADESTE FIDELIS
CIRIBIRIBIN
IN THE EVENING BY THE MOONLIGHT
MAKE WITH THE KISSES
SILENT NIGHT

28th DECEMBER 1939

EL RANCHO GRANDE
WRAP YOUR TROUBLES IN DREAMS
YI-I-ADDY-I-AY
HAPPY BIRTHDAY TO LOVE
AULD LANG SYNE

4th JANUARY 1939

YOU'RE A LUCKY GUY
TO YOU, SWEETHEART, ALOHA
MOONLIGHT ON THE GANGES
SCATTERBRAIN
TUMBLING TUMBLEWEEDS

11th JANUARY 1939

Guests: ALAN HALE, MAUREEN O'HARA,
HILDA BURKE (opera singer)
LOOKING AT THE WORLD THRO' ROSE-
COLOURED GLASSES
VAGABOND DREAMS
MY LITTLE GIRL
HOLY SMOKE! (Can't you take a joke?)
HUSH-A-BYE, MA BABY (MISSOURI WALTZ)

18th JANUARY 1939

YOU'RE A LUCKY GUY
EL RANCHO GRANDE
BALLIN' THE JACK
HAPPY BIRTHDAY TO LOVE
TUMBLING TUMBLEWEEDS

NOTE: AT THIS PERIOD THE MUSIC MAIDS
WERE REGULARLY ON THE PROGRAMME
AND FREQUENTLY SANG WITH BING.
MANY KMH ALBUMS FEATURE THEM, ESPECIALLY
SPOKANE 21, which names them.